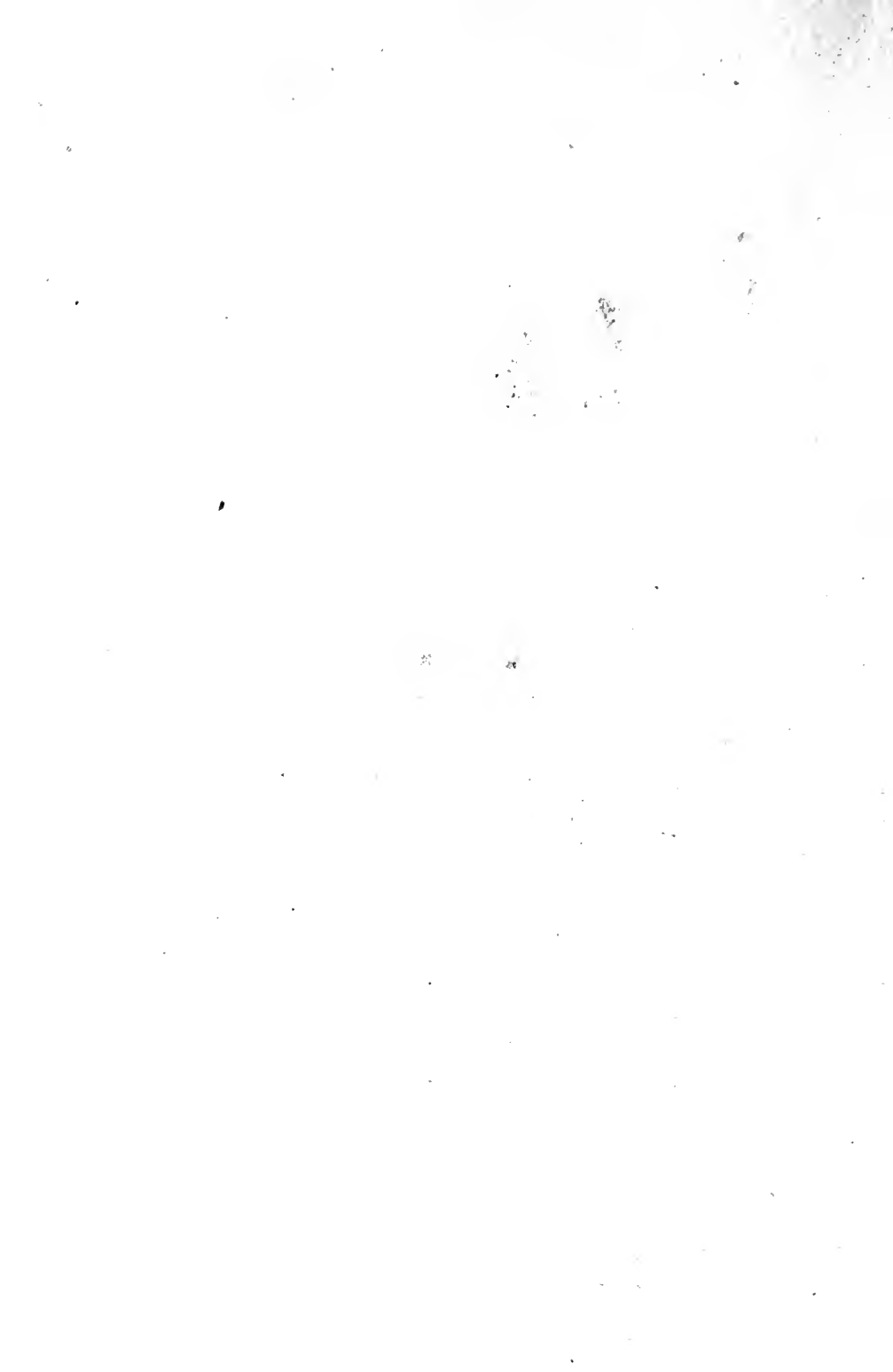


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Very Valuable Art Property

THE  
JAMES A. GARLAND  
COLLECTION

L # 2563

AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH  
NEW YORK



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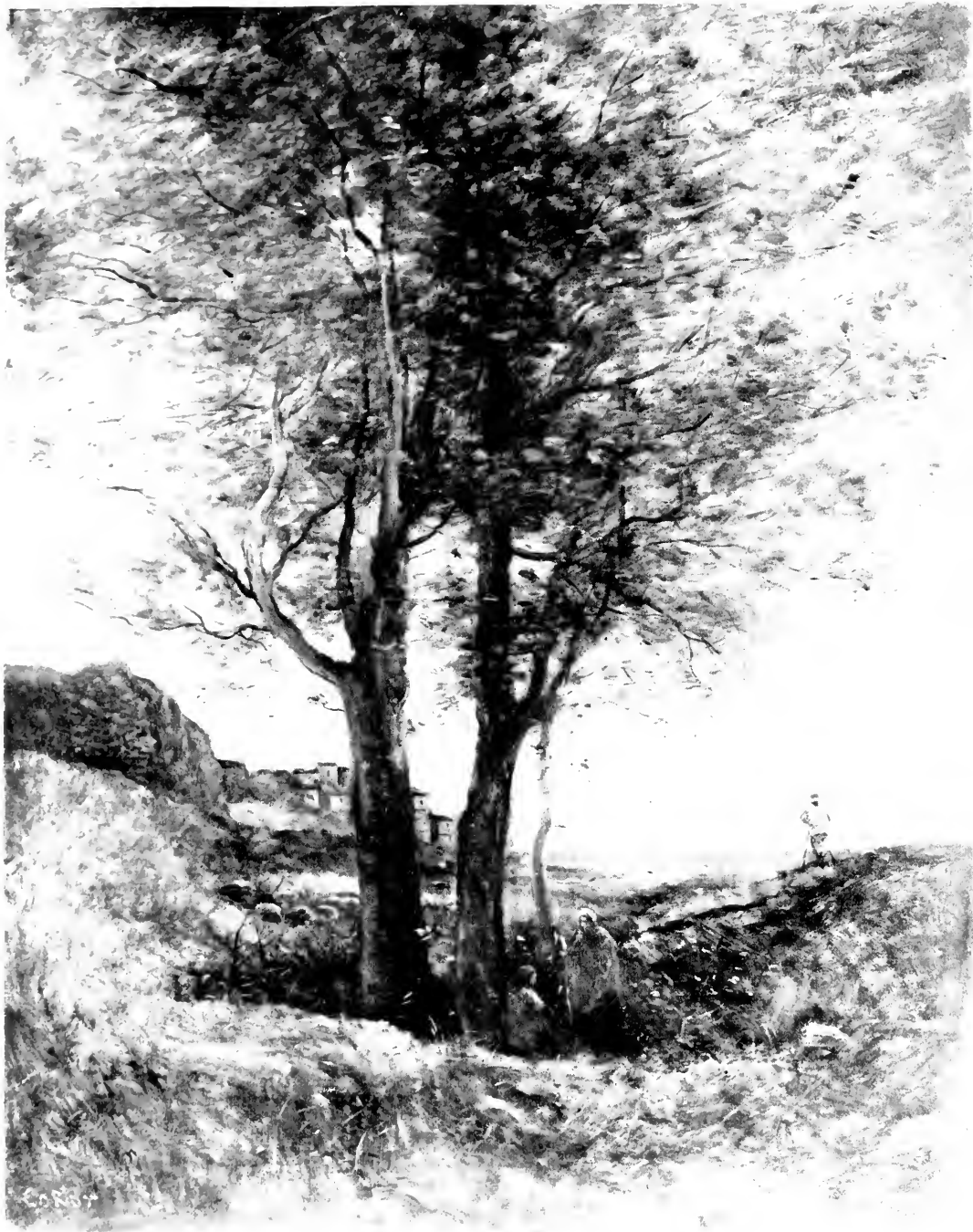






THE NEW YORK  
PUBLIC LIBRARY

ASTOR, LENOX AND  
TILDEN FOUNDATIONS.



NO. 22. LE PÈRE, BY J. B. C. COROT.

**ON FREE PUBLIC VIEW**  
**BEGINNING SATURDAY, MARCH 13, 1909**  
**CONTINUING UNTIL THE DATE OF SALE**

**THE**  
**JAMES A. GARLAND**  
**COLLECTION**

**TO BE SOLD AT UNRESTRICTED PUBLIC SALE**  
**AT MENDELSSOHN HALL**

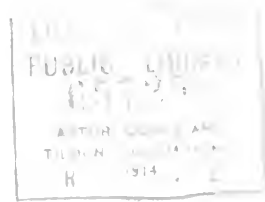
**ON FRIDAY EVENING, MARCH 19TH**

**At 8.30 O'Clock and Continuing**

**AT THE AMERICAN ART GALLERIES**

**ON SATURDAY AFTERNOON, MARCH 20TH**

**AT 3 O'CLOCK**



ILLUSTRATED CATALOGUE

OF THE

VERY VALUABLE

# ART PROPERTY

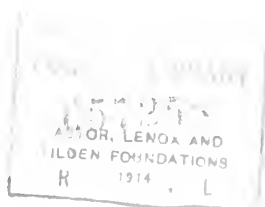
Belonging to the estate of the well-known connoisseur, the late

**JAMES A. GARLAND, ESQ.**

A former trustee of the Metropolitan Museum of Art

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF CHARLES T. GARLAND, ROBERT B. DODSON  
AND ROBERT EMMET, TRUSTEES  
ON THE DATES HEREIN MENTIONED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
OF THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK, 1909



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NEW YORK

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COMPILED BY THOMAS E. KIRBY



## CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and, therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses and, if so requested, to pay down a cash deposit, or the whole of the purchase price, at the time of sale; the remainder of the purchase price to be paid or otherwise settled for to the satisfaction of the Managers, on or before delivery. Upon failure to comply with the above conditions the article purchased shall, at the election of the Auctioneer, be re-sold either immediately or within a reasonable time, and either at public or private sale and without notice other than that here given.

If so re-sold, the first Purchaser's account shall be credited with his deposit (if any) and the amount obtained on the second sale less all charges attending the same, and the deficiency (if any) shall be a charge against the defaulting Purchaser at the sale.

If the Auctioneer shall not elect to re-sell an article sold, but not delivered for the reason above given, then the Vendor thereof may at his election either enforce the Sale to the Purchaser or cancel the same.

4. To prevent inaccuracy in delivery, and inconvenience in the settlement for purchases, no Lot is to be removed during the Sale; all Lots, however, must be removed within twenty-four hours from the conclusion of the Sale.

5. After a Lot is sold, the Purchaser assumes all risk of any damage, theft or loss, except that which can be charged to the negligence and carelessness of the undersigned.

6. All Lots are to be taken away at the Purchaser's expense and risk. The undersigned will afford to Purchasers every facility for employing careful carriers and packers. They are, however, in no manner connected with the business of the cartage or packing and shipping of purchases, and will not hold themselves responsible for the acts and charges of the parties engaged for such services.

7. Neither the Vendor nor the undersigned will hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, nor will they make any warranty whatever. They will, however, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

THE AMERICAN ART ASSOCIATION, Managers

THOMAS E. KIRBY, Auctioneer



OIL PAINTINGS  
AND WATER COLORS

# EVENING SALE

FRIDAY, MARCH 19, 1909

AT MENDELSSOHN HALL

(Fortieth Street, east of Broadway)

BEGINNING PROMPTLY AT 8.30 O'CLOCK

# CATALOGUE

No. 1

LUDWIG KNAUS

GERMAN

1829—

## IDEAL HEAD

The head and shoulders of a tender little maiden some eight or nine summers old. The face is turned slightly to the left, the full, dark-brown eyes gazing directly at the spectator. A plain dress of green, beneath which shows the white of her chemise, discloses the round curves of throat and neck, supporting an oval face in which the red of the well-formed lips is repeated in the bloom of the cheeks. The firmly moulded contour of her chin, the shapely nose and the depth of her fair young forehead give promise of great individuality of character, and the beautiful coloring of the flesh, framed by a wealth of red-brown hair, forms a delightful combination of tones.

*Signed on the left, L. KNAUS*

*Height, 5¼ inches ; width, 4½ inches*

**N. L. Amster**

No. 2

F. TIRADO

ITALIAN

CONTEMPORARY

### THE VIOLINIST

Seated on a chair beside a handsome old chest of drawers, on which lies a quantity of music, is a man playing a violin. His dress is that of a dandy of the beginning of the last century—yellow-silk knee breeches, pink stockings and a flowered waistcoat with deep flaps. He has discarded his coat to give greater freedom to the movements of his arms, and the deep lace cuffs of his cambric shirt fall back to disclose a well-shaped and muscular arm. His black hair is dressed *en peruke*, and his head is inclined to one side as he gazes intently at his notes; his features while not delicate are well formed, and his whole bearing is that of an aristocratic dilettante.

*Signed on the upper right, F. TIRADO*

*Height, 12½ inches; width, 8½ inches*

COLLECTION OF M. KNOEDLER & CO.

N.L. Amster



NO. 2. THE VIOLINIST, BY F. TIRADO.





No. 3

FRANÇOIS DOMINGO

(DON FRANCISCO DOMINGO Y MARQUÉS)

SPANISH

1843—

A SAVANT

In a high-backed leather chair in front of an open window, a gray-haired man sits poring over a book. He wears a gown of blue silk over a yellow jacket. His hands are thin and sinewy, his hair is tousled and unkempt, and he evidently pays little attention to his personal appearance. The sunlight streams through the window and across the floor, on which a large dog is sleeping, showing up the rafters of the ceiling, a deep closet full of books, an open book upon another chair, and a globe standing against the wall.

*Signed on the lower right, F. DOMINGO*

*Height, 6 inches ; width, 4¼ inches*

D.P.J. Ocbfinger

050258

No. 4

JEAN FRANÇOIS MILLET

FRENCH

1814-1875

A SHEPHERDESS

Seated upon a grassy bank, her back supported against the trunk of a tree, is a French peasant woman. She is clad in a shapeless dress of coarse blue cloth, and a kerchief of the same color is bound around her head. Her large and muscular hands clasp a thick staff, and her expressionless face is turned slightly to the left. The skirt which drapes her lower limbs is all that betrays her sex, to such an extent have the environment of her daily life and the sordid tasks which are part of her existence destroyed all traces of femininity, whether of form, feature or expression. The sheep nibble at the tender shoots of the young trees, and between the branches is a glimpse of a plowed field and a green hillside beyond.

*Signed on the lower right, J. F. MILLET*

*Height, 9½ inches; width, 7½ inches*

**Scott Fowles**

COLLECTION OF AARON HEALY. New York, 1891



NO. 1. A SHEPHERDESS, BY JEAN-FRANÇOIS MILLET.

FRANKLIN D. ROOSEVELT  
PUBLIC LIBRARY  
ARTS, LENDY AND  
THE FOUNDATIONS

No. 5

*LA FERME*

BY

THÉODORE ROUSSEAU

No. 5

THÉODORE ROUSSEAU

FRENCH

1812-1867

LA FERME

The picture shows a swampy piece of ground through the midst of which meanders a small stream, forming pools of water in those places where the configuration of the soil allows it. From the rich black soil the grass springs rank and luxuriant, and on the right grows a bed of osiers, dominated by some lofty elms. Upon the left the roof of a small farmhouse shows among the surrounding trees, and upon the river bank is a woman in a red dress, making a vivid note of color in the midst of the landscape. Between the clumps of trees the view extends to the far horizon, where the landscape melts imperceptibly into the blue of the sky. High up in the heavens float masses of pearly cloud, their upper edges catching the glow of the sunlight, while the coloring of sky and cloud is repeated in the still bosom of the waters below.

*Signed on the lower left, TH. ROUSSEAU*

*Height, 8½ inches    length, 11½ inches*

**N. Knoedler & Co.**

MRS. MARY J. MORGAN COLLECTION. New York, 1886



NO. 5. LA FERME, BY THÉODORE ROUSSEAU.

THE NEW YORK  
PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATION  
100 N. 4TH ST.  
NEW YORK, N. Y.



No. 6

DANIEL RIDGWAY KNIGHT

AMERICAN

1850—

GOSSIPING

WATER COLOR

In the midst of a tangled field, overgrown with wild carrot and thistles, a young peasant woman sits on an empty barrow. Her dress is of the roughest—a coarse blue skirt, patched and darned, and a brown bodice; a yellow handkerchief is bound round her head, and her feet are thrust into clumsy leather shoes. Clasp ing one knee in her hands she leans back against the end of the barrow, evidently chatting to some companion out of the picture.

*Signed on the lower left, D. RIDGWAY KNIGHT, Paris, 1883*

*Height, 14 inches : width, 10 inches*

A.W. Smith

No. 7

JEAN RICHARD GOUBIE

FRENCH

1842—

THE ARRIVAL

Two horsemen have just ridden up to a gate in a garden wall, and while one dismounts to open it, his companion half turns in the saddle to ease his own limbs and to afford his steed the benefit of a change in his position. He rides a big chestnut, while the other horse, a roan, with four white stockings, turns his shapely head and dark, intelligent eyes toward him. The entrance is not often used, for both wall and gate are thickly overgrown with creeping plants of varying shades of green, against which a number of scarlet blossoms give a vivid touch of color. Behind the wall, tall trees grow thickly against the sky, their dense foliage touched by the bright sunlight, the blue of the heavens appearing between the delicate tracery of their lighter branches.

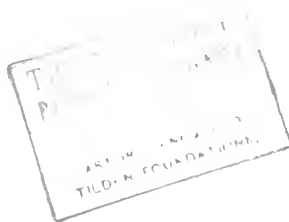
*Signed on the lower right, R. GOUBIE, 1876*

*Height, 14 inches ; width, 10½ inches*

O. Bernet



NO. 7. THE ARRIVAL, BY J. R. GOUBIL.



No. 8

LUDWIG PASSINI

FRENCH

1832-1903

ITALIAN PEASANT GIRL

WATER COLOR

In the shadow of a doorway stands a little Italian girl of the lower classes. She is very poorly dressed in an old mauve skirt and red bodice, a colored handkerchief is knotted round her throat, and a woolen shawl is thrown round her shoulders and falls to her knees. On a wooden tray she carries a bundle of clothes to be washed, and her head, surmounted by a mop of tousled hair, is turned slightly to one side as she steps out into the open air.

*Signed on the upper right, LUDWIG PASSINI, 1883*

*Height, 18 inches ; width, 11 inches*

N.L. Amster

No. 9

ERSKINE NICOL, R.S.A.

SCOTCH

1825—

“STEADY, JOHNNY, STEADY!”

Beside a swift-running burn in Scotland stands a roughly clad fisherman, in homespun coat and trousers, blue waistcoat and thick-soled shoes. He has hooked a large fish, and has skillfully maneuvered it into shallow water. A small boy stands eagerly by with the landing net, and is only restrained from dashing into the water by the elder man's warning to be steady. The dour expression on the man's wrinkled face, fringed with red whiskers, as he stands tight-lipped awaiting his time, is in strong contrast with the face of the fair-haired, round-cheeked boy beside him. On the rough bank behind them a boat is drawn up, and the more distant objects are blotted out in a swirl of mist.

*Signed on the lower right, NICOL, R.S.A., 1864*

*Height, 18 inches ; width, 13 $\frac{1}{4}$  inches*

COLLECTION OF M. KNOEDLER & CO.

M. Knoedler & Co.



NO. 9. "STEADY, JOHNNY, STEADY!" BY ERSKINE NICOL.

THE NEW YORK  
PUBLIC LIBRARY

ASTOR, LENOX AND  
TILDEN FOUNDATIONS.



No. 10

GABRIEL MAX

AUSTRIAN

1840—

HEAD OF A GIRL

The head and shoulders of a young woman, pale and spirituelle, sitting in three-quarter view to the right. She wears a plain black dress with deep collar, set off at the throat by the white of an undergarment and a single rose in her bosom. The somberness of her garb accentuates the pallor of her face with its large, dark eyes and well-formed lips. Her fair hair is unconfined and falls tumultuously about her shoulders, and a turquoise earring gives a central note of color.

*Signed on the lower left, G. MAX*

*Height, 19 inches ; width, 15½ inches*

COLLECTION OF M. KNOEDLER & CO.

Dr. P. J. Oelbinger

No. 11

MARTIN RICO

SPANISH

1850—

VENICE

The picture shows a long vista down a small canal in Venice, spanned in the distance by the arch of a bridge, and opening out beyond into a wide expanse of water. On the right are the white walls of a large house, pierced by many small windows, which are barred with elaborate iron grills. On the roof is a small arbor in which grow the dainty blossoms of the almond tree upon a trelliswork of green. On the flight of stone steps which leads to the water sits a man chatting with some ladies in a gondola, which has stopped beneath the terrace. In the distance the buildings of the city form a pretty picture, dominated by a lofty dome, and with the graceful masts of ships showing here and there among the trees. The scene is full of peaceful atmosphere, and overhead is the glorious blue of a perfect Italian sky.

*Signed on the right, RICO*

*Height, 27 inches ; width, 16½ inches*

COLLECTION OF M. KNOEDLER & CO.

W. D. GOW



NO. 11. VENICE, BY MARTIN RICO.

THE NEW YORK  
PUBLIC LIBRARY

ASTOR, LENOX AND  
TILDEN FOUNDATIONS.

No. 12

*MARKET MORNING, CONSTANTINOPLE*

BY

ALBERTO PASINI

No. 12

ALBERTO PASINI

ITALIAN

1826-1899

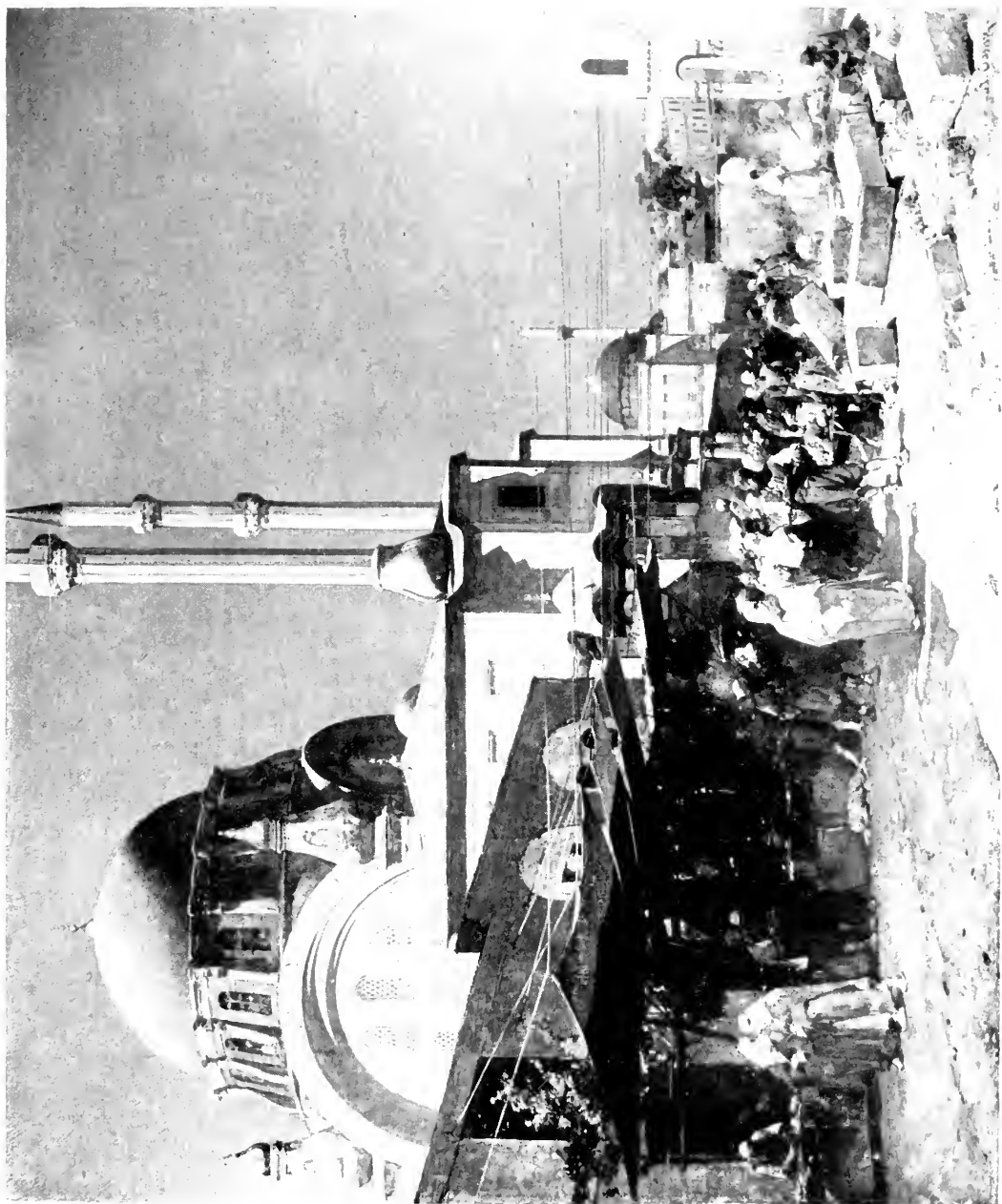
MARKET MORNING, CONSTANTINOPLE

Before the shops of a bazaar in Constantinople, the many-colored stream of Oriental life is passing—women veiled to the eyes, fruit vendors, a mountaineer with his heavy sword, and others. Awnings have been stretched to provide a shelter from the rays of the sun, and on the right some blocks of marble from a ruined building are scattered upon the ground. Behind the shops the dome and minarets of a large mosque rise against the deep-blue sky, and in the distance the tall buildings of the city rise tier on tier up the slope of a low hill.

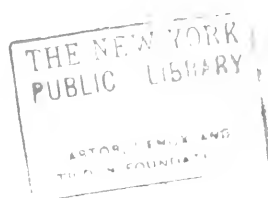
*Signed on the lower right, A. PASINI*

*Height, 18 inches ; length, 22 inches*

C. V. BARTON



NO. 12. MARKET MORNING, CONSTANTINOPLE, BY ALBERTO PASINI.





No. 13

*THE TELEGRAM*

BY

RAIMUNDO MADRAZO

No. 13

RAIMUNDO MADRAZO

SPANISH

1841—

THE TELEGRAM

On a sofa of gilt and silk sits a young woman holding in her hand the blue slip of a telegraph form. She wears a petticoat of mauve silk, over which is a negligée of white, confined at the waist by a broad satin ribbon. Her dark head is supported on her left hand, on the third finger of which gleams a wedding ring, and from the expression of her face it is evident that the telegram contains bad news.

*Signed on the lower left, R. MADRAZO*

*Height, 26½ inches ; width, 14 inches*

COLLECTION OF M. KNOEDLER & CO.

H. O. LEISAS



NO. 13. THE TELEGRAM, BY RAIMUNDO MACRAZO.

THE NEW YORK  
PUBLIC LIBRARY  
ASTOR, LENOX AND  
TILDEN FOUNDATION

No. 14

FRIEDERICH KRAUS

GERMAN

1826—

THE BUTTERFLIES

In a tangled garden, surrounded by an ancient wooden paling and flanked by the timbered walls of an old red-brick building, a little girl is chasing butterflies. In a little red skirt and chemise, her stockings falling about her boot tops, and her eyes dancing with excitement, she stretches out her hands to catch a big yellow insect that is settling on a tall purple flower. Pansies and nasturtiums grow about her feet, an old apple tree casts its shade above her head, and the path through the garden is overgrown with weeds.

*Signed on the lower left, F. KRAUS*

*Height, 26 inches ; width, 19½ inches*

N.L. AMSTER

No. 15

FREDERICK HENDRICK KAEMMERER

FRENCH

1830-1892

SKETCHING IN THE MOUNTAINS

Stretched upon a mossy couch of green turf beside a precipice in the mountains, a young lady lies reading a book of verses. She wears a simple gown of flowered muslin, cut low to reveal the soft curve of her bosom, and with short sleeves. Her feet, shod in pink-silk slippers, point saucily skyward, and her chip hat and a gourd of wine lie beside her fair head. By her side sits a young man in his shirt sleeves, sketching the expanse of blue mountains which rise on the farther side of the valley. He wears a waistcoat and breeches of green velvet, his shirt is of fine lawn with lace cuffs, and his hair is tied in a queue.

*Signed on the lower right, F. H. KAEMMERER*

*Height, 21½ inches : length, 31½ inches*

V.C. Anderson



NO. 15. SKETCHING IN THE MOUNTAINS, BY F. H. KAMMERER.

THE NEW YORK  
PUBLIC LIBRARY

ASTOR, LENOX AND  
TILDEN FOUNDATIONS.



No. 16

FERDINAND HEILBUTH

GERMAN

1826-1889

A MORNING WALK

A young lady is taking her morning walk along the banks of a placid river which flows through the center of the composition. She wears a black dress of bygone fashion, a small straw hat is perched on top of her head, and her hair falls from a chignon to her waist. With her parasol balanced across her shoulders, she gazes contemplatively from the still flowing waters as they run between green, well-wooded banks, to the red roofs of a small village in the middle distance. The blue of the sky finds an echo in the depths of the waters, which reflect also the green of the trees and the pearly white of a large bank of clouds.

*Signed on the lower left, F. HEILBUTH, '82*

*Height, 23½ inches; width, 17 inches*

C. M. WILLIAMS

No. 17

CHARLES FRANÇOIS DAUBIGNY

FRENCH

1817-1878

MORNING ON THE MARNE

An early morning scene along the bank of one of Daubigny's beloved rivers. The sun has scarcely risen and the mists of night still brood over the low-lying meadows, lending a pearly quality to the atmosphere and blending distant objects into a vague mass of form and color. Upon the right the river bank slopes sharply upward, and the summit is occupied by a low, rambling farmhouse shaded by several trees. The plaster walls and red roof make an agreeable contrast with the green of the foliage, and a brilliant note is added to the composition as an errant sunray strikes one corner of the building, making it flash into pure white. By the water's edge a number of women are washing clothes, a man is baling out one of the boats which are moored close by, and a woman is carrying a jar of water to the house. The sky is covered with a mass of white cloud, through which appear a few patches of blue, and the still surface of the water reflects the varying aspects of the heavens and the deep green of the trees.

*Signed on the lower right, DAUBIGNY, 1864*

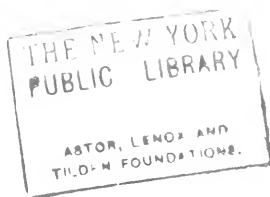
*Height, 15 inches; length, 26½ inches*

COLLECTION OF M. KNOEDLER & CO.

Emerson Miller



NO. 17. MORNING ON THE MARNE, BY C. F. DAUBIGNY.



No. 18

*L'ILE DES AMOURS*

BY

N. V. DIAZ

No. 18

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

1807-1896

L'ILE DES AMOURS

Deep in a bosky glade a number of beautiful nymphs recline in various attitudes upon the velvet turf. With their clothing draped loosely about their lower limbs, their shapely arms and soft bosoms shining in the sunlight, they sport with a crowd of little cupids who flit through the air or run merry races upon the flower-bejeweled grass. In the distance is the glint of water as a river flows gently by, and beyond the eye ranges over a verdant landscape to a mountain, blue upon the horizon. Through the trees shines the azure sky, in whose depths float masses of billowy cloud.

*Signed on the lower left, N. DIAZ, '57*

*Height, 16½ inches; length, 24 inches*

N. Knoedler & Co.

MRS. MARY J. MORGAN COLLECTION. New York, 1886



NO. 18. THE DIS AMOURS, BY N. V. DIAZ.

THE NEW YORK  
PUBLIC LIBRARY

ASTOR, LENOX AND  
TILDEN FOUNDATIONS.



No. 19

*AUTUMN MORNING*

BY

JULES DUPRÉ

No. 19

JULES DUPRÉ

FRENCH

1812-1889

AUTUMN MORNING

By the margin of a silvery stream a man is mooring his boat in the shade afforded by a clump of trees. From the low-lying bank a roadway leads across a green field to a couple of humble cottages in the middle distance. Beyond, the ground rises into a graceful, rounded hillside, which stretches across the picture. Overhead the sky is a serene blue, with a heavy bank of rolling cloud near the horizon, from behind which a sun ray darts down, silvers the trunk of a tree in the foreground, and falling just behind the cottages, affords a brilliant note of light among the prevailing low tones of the picture. The blue of the sky is reflected in the mirror-like surface of the river, save where the dark green of the trees plunges the water into semiobscurity.

*Signed on the lower right, JULES DUPRÉ*

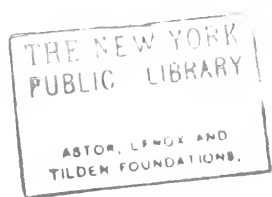
*Height, 21½ inches; length, 25½ inches*

COLLECTION OF M. KNOEDLER & CO.

N. L. AMSTER.



NO. 19. AUTUMN MORNING, BY JULES DUPRÉ.



No. 20

*LANDSCAPE—CATTLE AND POOL*

BY

JULES DUPRÉ

No. 20

JULES DUPRÉ

FRENCH

1812-1889

LANDSCAPE—CATTLE AND POOL

In the golden glow of a late summer's afternoon, the herdsman drives his cows down to their drinking-place. The procession strings out across the meadow, the leaders already standing knee deep in the shallow waters of the old pond. Beyond the meadow stands the farmhouse, a low building with a thatched roof, shaded by the spreading branches of a huge oak, and in the far distance the dim outline of blue hills stretches across the picture. Low down upon the horizon is a heavy stratum of cloud, tinged pink by the rays of the declining sun, while overhead the heavens are of a still, calm blue, full of peaceful atmosphere.

*Signed on the lower right, JULES DUPRÉ*

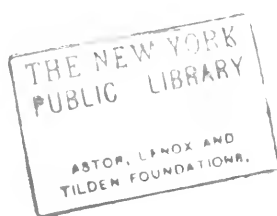
*Height, 20½ inches: length, 31½ inches*

COLLECTION OF M. KNOEDLER & CO.

E. GLACENZER



NO. 20. LANDSCAPE—CATTLE AND POOL, BY JULES DUPRÉ.





NO. 21

*ON THE RIVER SCHELDT*

BY

PAUL JEAN CLAYS

No. 21

PAUL JEAN CLAYS

BELGIAN

1819-1900

ON THE RIVER SCHELDT

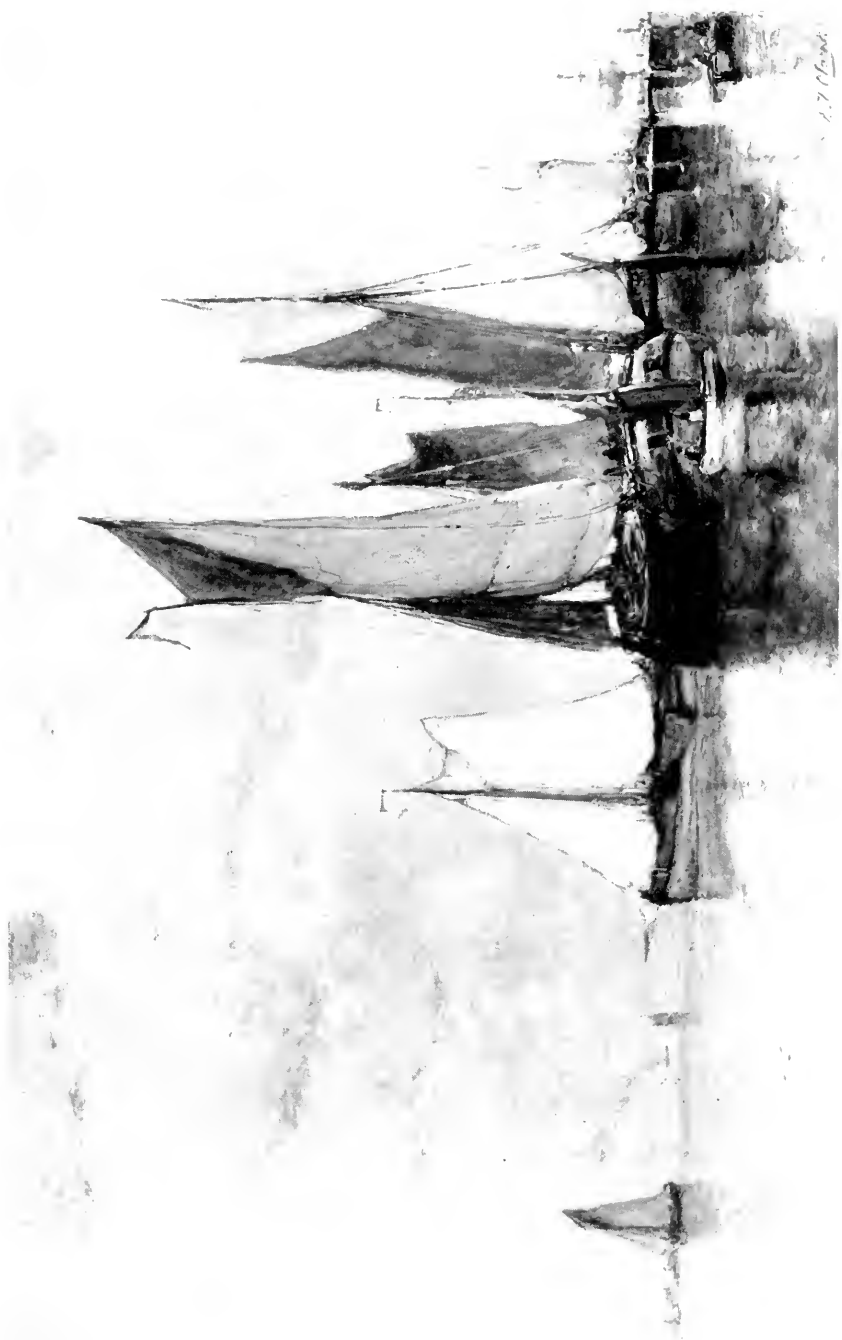
Upon the glassy waters of the Scheldt a number of vessels are waiting their turn to enter the dock. Heavy wooden vessels they are, broad-beamed and blunt-nosed, their sterns pierced by two square windows, their brown sails flapping idly in the breeze. On the right the buildings on the quay show indistinctly, and on the left the wide expanse of still water extends to the horizon, where a passing steamboat leaves a long smudge of smoke. Overhead the sky is heavily overcast with clouds, the blue showing through in places, to find an answering note in the mirror of the depths below.

*Signed on the lower right, P. J. CLAYS*

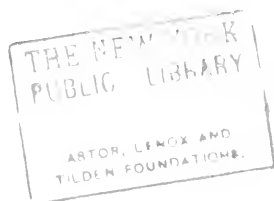
*Height, 19½ inches; length, 31½ inches*

**Geo. T. Bonner**

*Inscribed on the back, "Groupe de bateaux dans l'Escaut par un effet de matin. P. J. Clays."*



NO. 21. ON THE RIVER SCHELDT, BY PAUL JEAN CLAYS.



## JEAN BAPTISTE CAMILLE COROT

FRENCH

1796-1874

## LE PÂTRE—EVENING ON THE LAKE

On the lower slope of a rough hillside, overgrown with long coarse grass and rising in the distance into a precipitous mass of rock, stand two fine trees, the principal feature of the composition. Their trunks grow smooth and erect, and their branches spread symmetrically across the picture, unharmed by the fierce storms of winter. The lighter twigs, with their feathery burden of leaves, are silhouetted gracefully against the sky, the foliage showing every gradation of tone, from the delicate green of the tender young shoot to the yellower tinge of the withered leaf. In the distance are the white walls and red roofs of a large rambling structure, built on the hillside, and at the foot of the trees are a man and a woman talking, the latter bearing a heavy staff in her hand. Upon the summit of a low knoll stands a man beside a solitary sheep, gazing out over the surface of a large body of water, which extends, gray in the evening light, to the distant horizon. The sun has set, and his last rays stream upward, tingeing the under side of the clouds with every tone of orange and gold, while overhead the sky is a delicate blue, flecked with early clouds which float serenely in the calm atmosphere.

*Signed on the lower left, COROT*

*Height, 45½ inches; width, 35½ inches*

T. J. Coolidge, Jr.

COLLECTION OF M. KNOEDLER & CO.

(See Frontispiece)

No. 23

WILLIAM TROST RICHARDS

AMERICAN

1833-1905

HARBOR ON THE COAST OF CORNWALL

WATER COLOR

The scene shows the entrance to the harbor of a small town on the rock-bound coast of Cornwall. To right and left the cliffs rear their craggy precipices sheer out of the water, their lofty sides half concealed in the floating wrack of mist, the early sun glinting on the many-colored facets of the rocks. In the center of the picture a low promontory juts out into the water, and on it a line of men are hauling at a rope, warping a small vessel through the narrow entrance to the harbor. A couple of ships are already moored in the shelter of the breakwater, built of massive stone, and the waves break into foam as they lap against jetty and rocky wall. Between the cliffs on either hand is a broad expanse of sky covered with heavy vaporous cloud, which the early sun is rapidly dissipating, giving a glimpse of a calm blue sky beyond.

*Signed on the lower left, WM. T. RICHARDS, 1881*

*Height, 23 inches ; length, 36½ inches*

G. B. Hopkins

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ASTOR, LENOX AND  
TILDEN FOUNDATIONS.



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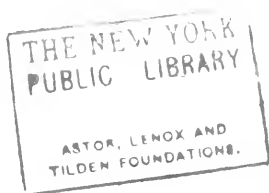


# AFTERNOON SALE

SATURDAY, MARCH 20, 1909

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 3 O'CLOCK



## COLLECTION OF JADE

### 24—TWO SMALL SPECIMENS OF WHITE JADE

A—Amulet of carved lotus design.

B—Statuette of Chinese boy.

### 25—TWO MINIATURE ROUGE BOXES

Carved white jade; one flat peach-shaped, the other low circular form.

### 26—WHITE JADE AMULET

Carved in design of a closed bag.

### 27—MINIATURE WHITE JADE ORNAMENT

Fantastic animal, carved in white texture.

### 28—SMALL GREEN JADE ORNAMENT

Tiger and cub.

### 29—SMALL WHITE JADE PANEL

Landscape and river view, carved in low relief.

### 30—WHITE JADE ORNAMENT

Kylin, with branch of lotus.

### 31—GREEN JADE ORNAMENT

Chinese boy astride an ox.

### 32—SMALL GRAY JADE PANEL

Dragon and cloud forms, carved in openwork designs.

### 33—WHITE JADE GIRDLE CLASP

Scepter shape. Dragon, carved in relief and undercut.

### 34—WHITE JADE AMULET

Carved in design of a Chinese sword; dragon and archaic designs executed in relief.

### 35—MINIATURE JADE VASE

Oviform, greenish-white texture; archaic dragons, carved in relief and undercut.

*Height, 2 $\frac{1}{4}$  inches*

36—MINIATURE STATUETTE

Carved jade of greenish-white texture; Chinese boy with pet toad.

*Height, 2½ inches*

37—WHITE JADE AMULET

In design of flower basket with swinging handle, finely carved in openwork.

38—MINIATURE WHITE JADE VASE

Beaker-shaped, finely carved and fashioned after an ancient bronze.

39—MINIATURE VASE

Pale-yellow texture, chicken and sacred fungus, carved in relief.

40—AMULET

Carved white jade. Vase design, with swinging handle. Shou mark in relief.

41—AMULET

Carved white jade. Butterfly design, with pierced svastika.

42—MINIATURE WHITE JADE VASE

With loose ring handles, fashioned after an ancient bronze.

43—WHITE JADE GIRDLE CLASP

Dragons and archaic designs, carved in openwork.

44—THREE JADE WINE CUPS

Moss-green texture; one in miniature form.

45—FEI TS'UI FINGER RING

Fine emerald-green texture.

46—RARE THUMB RING

Emerald-green jadeite, of exceedingly fine color.

47—JADE BRACELET

White texture, with emerald-green markings.

48—WHITE JADE AMULET

Carved in design of a basket of peach fruit, with loose handle in design of a symbolical bat.

49—BEAUTIFUL FEI TS'UI ROUGE BOX

Flat circular shape, of exceedingly rare quality.

50—MINIATURE JADE BOX

Dark-green texture, finely carved archaic designs, executed in low relief.

51—IMPERIAL FEI TS'UI AMULET

Carved in design of lotus and insect.

52—CARVED JADE STATUETTE

Gray-white texture. A Taoist immortal.

*Height, 3½ inches*

53—WHITE JADE ORNAMENT

Cucumber and vine, finely carved and undercut.

54—GRAY JADE ORNAMENT

Carp and lotus, artistically carved.

*Length, 4¾ inches*

55—GRAY JADE ORNAMENT

Koi fish and lotus, finely carved.

*Length, 4½ inches*

56—WHITE JADE ORNAMENT

Fantastic animal, finely carved.

*Length, 3½ inches*

57—WHITE JADE ORNAMENT

Gourds and vine, finely carved in relief and undercut.

58—SMALL COUPE

Cherry-blossom design, beautifully carved in fine white jade; branches and blossoms executed in relief and undercut.

59—TWO OBLONG JADE PANELS

Dragons, cloud forms and symbols, finely executed in intricate openwork carving.

60—GRAY-WHITE JADE ORNAMENT

Dragon and tree peonies, skillfully carved in openwork.

*Length, 5¼ inches; width, 2 inches*

61—TWO LIBATION CUPS

Fashioned in white jade of almost eggshell thinness.

62—MINIATURE INCENSE BURNER

Carved white jade, fashioned after an antique bronze. Archaic scrolls in low relief.

*Height, 3 inches*

63—MINIATURE TRIPOD KORO

Carved white jade. Low circular shape, with rudimentary handles. Bands of floral scrolls in low relief.

64—INDIAN JADE COVERED BOX

Blossom shape, with four compartments, and ornamentation of lotus flowers, carved in low relief.

65—SMALL JADE COUPE

With dragon handles, gray-white texture, landscape and river view, carved in low relief.

66—WHITE JADE OVAL PANEL

Vase of peonies and two symbolical bats, carved in low relief.

*Length, 4½ inches*

67—INDIAN JADE WINE EWER

Gray texture; lotus and border design, carved in relief; highly polished surface.

*Height, 4 inches*

68—JADE GOURD

Pale-yellow texture, highly polished surface.

*Height, 3¾ inches*

69—JADE ROUGE BOX

Gray-white texture; cover ornamented with lotus, carved in low relief.

*Diameter, 2¾ inches*

70—SUPERB MILK-WHITE JADE COUPE

Leaf shape on tripod, carved and highly polished.

*Diameter, 2¾ inches*

71—SUPERB SACRIFICIAL WINE VESSEL AND TRAY

White Indian jade of very thin texture, carved and highly polished and incrustated with rubies.

72—JADE NECKLACE

Composed of 18 gray Indian jade beads.

73—GRAY JADE INRO

Incrusted with Fei ts'ui and semiprecious stones.

*Length, 5¼ inches*

74—JADE AMULET

Gray-white texture, archaic dragons Shou character and symbols carved in openwork.

*Height, 5 $\frac{3}{8}$  inches*

75—WRITERS' WATER COUPE

White jade. Branches of magnolia, and figure of Chinese boy, skillfully carved in relief and undercut.

*Diameter, 4 $\frac{1}{2}$  inches*

76—WHITE JADE VASE

With cover. Cylindrical shape. Pine tree and rocks carved in low relief. Cover incrustated with uncut ruby.

*Height, 4 inches*

77—JADE BEAKER-SHAPED VASE

Pure-white texture. The inner and outer surface highly polished.

*Height, 3 $\frac{1}{2}$  inches*

78—SUPERB INDIAN JADE JAR

Oriform, gray-white texture. Exquisitely carved ornamentation of chrysanthemum flowers, executed in relief; handles incrustated with rubies.

*Height, 3 $\frac{1}{4}$  inches*

79—EXQUISITE JADE COUPE

Gray-white texture, beautifully carved in design of plum blossom; branches and small blossoms carved in intricate openwork; highly polished surface.

*Diameter, 4 $\frac{1}{2}$  inches*

80—SMALL JADE VASE

Gray-white texture, with emerald-green markings and brown matrix, carved in design of a pine-tree stump, with branches and stork.

*Height, 3 $\frac{3}{8}$  inches*

81—JADEITE SAUCER

Gray-white texture, with beautiful emerald-green markings.

*Diameter, 4 inches*

82—SMALL JADE VASE

Dark-green texture; carved and fashioned after an ancient bronze; archaic scrolls, palmettes and gadroons, executed in relief.

*Height, 4 $\frac{1}{2}$  inches*

83—JADE STATUETTE

Figure of a priest, carved in jade, of pale-green texture.

*Height, 5 $\frac{3}{8}$  inches*

84—JADE VASE

Pale-yellow texture, carved in design of a mandarin duck supporting a miniature vase; highly polished surface.

*Height, 3 $\frac{3}{4}$  inches*

85—JADE HANGING VASE

Pale-yellow texture, carved archaic design, with loose handle.

*Height, 6 $\frac{1}{2}$  inches*

86—BEAUTIFUL JADE INCENSE BURNER

Fine dark-green texture. Oblong shape, with four feet and two handles, of dragon design. Archaic, scrolls and Greek fret, carved in low relief.

*Height, 4 $\frac{5}{8}$  inches*

87—SUPREME JADE TEAPOT

Pure white texture, carved lotus-flower shape; highly polished surface.

*Height, 4 inches*

88—BEAUTIFUL WHITE JADE VASE WITH COVER

Tall, slender, quadrilateral shape. Landscape, figures and rocky cliff, carved *à jour* and in bold relief.

*Height, 7 $\frac{1}{2}$  inches*

89—BEAUTIFUL WHITE JADE KORO

Peony-flower shape; branches of peonies beautifully carved in high relief. Openwork cover.

*Diameter, 5 inches*

90—YELLOW JADE COVERED VASE

Flat oviform. Figures of two Chinese boys on shoulder, carved in high relief and undercut; lotus plants and Greek fret borders incised.

*Height, 8 inches*

91—BEAUTIFUL GREEN JADE TRIPOD KORO

Semiglobular shape, with rudimentary handles. Conventional lotus and leafy scrolls, finely carved in relief.

*Height, 4 inches*

92—INDIAN JADE VASE

Flat oviform, with handles of lotus and leafy scrolls, carved in relief and undercut. Incised and gilded scrolls and incrustated with rubies and emeralds.

*Height, 6 $\frac{1}{4}$  inches*

93—SUPREME JADE INCENSE BURNER

Gray-white texture. Beautifully and intricately carved *à jour* with peonies and leafy scrolls. Globular shape, with two handles formed of branches of peonies and loose rings.

*Height, 5 inches; diameter, 4 $\frac{1}{2}$  inches*



94—BEAUTIFUL WHITE JADE VASE

Fashioned after an ancient bronze. Two dragons, cloud forms and sacred pearl, carved in bold relief and undercut. Archaic scrolls and band and palmette, executed in low relief.

*Height, 8½ inches*

95—BEAUTIFUL WHITE JADE DISH

Circular shape, with fungus and loose ring handles. Two symbolical bats, carved in high relief, and a band of archaic scrolls and haou-teen faces.

*Height, 2½ inches ; diameter, 6⅝ inches*

96—IMPORTANT JADE VASE

Gray-white texture. Cylindrical shape. Chinese legendary subject skillfully carved in high relief.

*Height, 5 inches ; diameter, 6¼ inches*

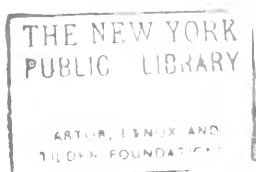
EXCEEDINGLY RARE AND BEAUTIFUL GOTHIC  
AND OTHER TAPESTRIES

SUMPTUOUS SPANISH GOTHIC COPE  
ECCLESIASTICAL EMBROIDERIES AND  
BEAUTIFUL CLOTH-OF-GOLD BROCADES

THE  
PUBLISHED  
AND  
FOUNDATIONS.



NO. 125. TAPESTRY PORTRAIT OF A LADY, RUSSIAN, EIGHTEENTH CENTURY.



## Preface

This collection has both an immediate and a more protracted fascination. It is at once so superb in its entirety and so distinguished by the varied excellence of its several specimens, that the lover of beautiful things will yield directly to its spell. On the other hand, to any one who will pursue his study even a little further than a casual inspection, it will reveal a mine of interest, not only glittering on the surface with gems of technical achievement, but also rich with suggestion of phases of civilization and of spiritual thought that lie embedded but are readily discovered.

It assists one's respect for a tapestry, as a fabric both of extraordinary durability and of most patient and skillful craftsmanship, to recall the definition that it is a mosaic of threads held in place only by the warp. Each thread, that is to say, has been separately tied to it; the shuttle has not, as in ordinary weaving, been shot through the warp from side to side. When the warp has been stretched horizontally, the tapestry is said to be *de basse lisse*, but since the adoption of the vertical direction at the end of the fifteenth century, a tapestry is usually *de haute lisse*.

It is sometimes confused with needlework. Thus it is customary to speak of the Bayeux Tapestry, whereas that representation of the invasion of England by the Normans is really embroidered in wool upon a web of linen. The distinction, in fact, between an embroidery and a tapestry is that in the former case the wool, silk, or gold or silver thread is stitched onto an already existing fabric, whereas in the case of tapestry it supplies the actual woof of the textile that is in process of being woven.

A similar distinction separates brocade from embroidery. The former is woven directly onto the warp, though not as in the case of tapestry, with a separate tie upon each string. And another distinction is that the silk thread of the woof is drawn up on the surface to form a mass of loops which are afterwards cut, so that the raised pile resembles the close fur of an animal. In the superb specimens of this collection are examples of the so-called double and triple pile.

In the early "Eighteenth-Century Spanish Frontal," No. 115, for instance, the main ground represents the highest pile, while the depressed mottle that sprinkles it has been cut down to the second. In this case the lowest pile is not disclosed, but it can be seen in the exquisite example of double pile, the "Scutari," No. 99. Here the lowest pile or foundation is of satin upon which the second pile has been drawn up so as to form a pattern in relief. This specimen also illustrates another definition of brocade, namely, the decorating of a silk surface with threads of gold or silver, for in the repetition of leaves and carnations the satin is overlaid with silver. But the most sumptuous examples of both methods of brocade are afforded by the copes, in which the velvet surfaces present a diaper of second pile, relieved by a higher, while the satin foundation is enriched with a flat and raised threadwork of gold through which the highest pile appears in detail. Another splendid example is the Spanish brocade, No. 103, in which the ornament in reserve is of satin, edged and lined with second pile and occasionally embellished with gold, while the third pile forms the relief.

The embroideries in this collection, represented in the altar frontals, are miracles of handiwork that illustrate not only an exquisite taste in color and a command of ornamental design, but also the varieties of expression that may be secured by varying the height of the details, and by the alternating of different kinds of stitch. Examples will be found of *appliqué*, where the form has been cut out of silk fabric, and sewn fast to the ground, the edges being enclosed with stitchwork. The process of *couching* also is abundantly illustrated, in which the gold, silver or silk has not been drawn through the fabric, but laid on it and secured by stitching. The scope of this method is seen in the variety of parallel directions in which the superimposed threads have been laid. One is repaid also by an examination of the multiplication of effects produced by the degree to which the ornament has been raised and the method employed in securing relief. By this time one has yielded to the fascination of studying the exquisite inventiveness that has varied the character of the stitch to the feeling of the ornament. In this variety it is easy to see the kinship that exists between embroidery and lace and to realize how much the lace-maker owed to the earlier worker with the needle, and how the latter, in return, borrowed from the younger art.

One will find, too, in this collection examples of the embroiderer's indebtedness to the example of the old potters, to the Rhodian ware especially, and to the latter's source of inspiration, Persian, Indian

and Chinese influence. Nor is it only in the pattern of the designs and the choice of colors that, in the ancient examples, textiles and embroideries are akin to pottery and porcelain. The arts are at one in the correspondence of feeling that pervades their products. Each, in fact, is but an alternative expression inspired by a similar love of beauty of nature worked out into innumerable conventionalizations with zealous, indefatigable devotion by nameless workers; moreover, with such wealth of invention and so subtle a feeling that these allied arts present to students the most suggestive records of the civilizations of the past.

The examples of tapestries in this collection, representing German, Flemish and Italian work of the sixteenth century, offer many interesting comparisons, as the character of their designs, at first Gothic in feeling, gradually yields to Renaissance influence. What a contrast, for instance, separates the German "Adoration of the Shepherds," No. 128, from the Flemish-Gothic "Pietá," No. 127, and both from the Italian "Nativity," No. 126. In the last the figures are no longer strung out in line or placed one above another in flattened planes, suggestive of Gothic high-relief sculpture. The group is geometrically arranged, while the draperies also, by their flowing lines, bespeak the classic influence. The draperies of the "Pietá," however, have a grace of natural arrangement, as compared with the hard-edged, angular German forms that still betray the influence of Gothic stone-and-wood carving. Yet even the Italian piece, in its landscape background, inclines toward the built-up, flattened style that is shown in a more extreme degree in the "Adoration." It is, after all, in the Flemish example, "The Meeting of Isaac and Rebecca," No. 129, executed under Italian influence, that the Renaissance mastery of pictorial effects is best represented. Here the landscape duly recedes, and specially admirable is the treatment of the middle distances, the group of camels and servants occupying their own particular plane with so just a precision.

While, however, this gradual improvement in design is noticeable, it does not escape one that in the matter of expression the older examples are superior. Both this last Flemish piece and the Italian one fall behind the earlier Flemish and the German in the individual characterization of the figures, in the dramatic freedom of the gestures, the expression of the faces, and, most of all, in the devout suggestion of the whole scene. The later work, despite its superior elegance and mastery, perhaps because of it, may seem artificial and sophisticated beside the naïve sincerity of the earlier, particularly when compared with the exquisite "Pietá." This extraor-

dinarily beautiful piece has that rarity of refinement and poignancy of expression peculiar to the Flemish and French painters; qualities evolved from the interrelationship of the two schools; a combination of the elegance of French feeling with the sincere realism of the Flemish.

What a jump from this example to the Italian "grotesques," that are reputed to have been woven for the bed of Margaret of Parma! Their treatment of arabesques, involving incongruous combinations of human, animal and plant forms with whimsicalities of architecture, is such as was perfected by Raphael, and carried even further by his pupil, Giulio Romano, after the example of the remains of "antick and landskip worke of painters, found in ancient crypts and grottoes." In the sportiveness of their designs, they rival the subsequently discovered "grotesques" of Pompeii. Can the main figures be intended to allegorize the happiness of Margaret respectively with her first and second husband? If so, the artist's imagination has extended beyond the invention of the arabesque, since history records that the duchess, like her contemporary, "Good Queen Bess," was a lady of masculine charms.

But whether or not humor underlies these panels, it certainly comes to the surface in the needlework frieze of "Tobit and Tobias," though the story is illustrated very sincerely and sympathetically. The gusto of the designer, however, appears in the use he has made of miraculous opportunities, particularly in the delineation of that dangerous spirit of evil, Asmodeus, while his delight in the dog is undisguised. The latter, in his continual accompaniment of the scene, is a sort of comic chorus of one, capering around the principals and interpreting the rise and fall of their spirits.

The frontals individually and collectively are superb, and many times more fascinating, if one enters, even as a sympathetic outsider, into the symbolism and devotion they enshrine. For, while much of the ornament is purely decorative, the main details, and even the very color of the groundwork, not to speak of the devotion that inspires the whole conception and its execution, have their meaning. White and silver, emblematic of purity and joy, are the ground colors of Christmas and Easter and of all Feast days not associated with the memory of martyrs. For these the color is red, typifying blood. Violet again, symbolic of penitence, is reserved for Fast days, except the supreme occasion of Good Friday, when the hue is black. Green, as the ordinary garb of nature, clothes the altar on days which are neither Fasts nor Feasts.

For the most part, the frontals in this collection are Spanish of



the seventeenth century. Consequently, they respond to that devotion to the cult of the Virgin which received fresh fervor, especially in southern Spain, through the bull of Pope Paul V, issued in 1617, concerning the doctrine of the "Immaculate Conception."

For it was the church and crown of Spain that had been foremost in urging the settlement of this disputed question; and when the document appeared forbidding the teaching or preaching of any opinion contrary to that doctrine, the joy of the Spanish people, especially in Seville, manifested itself in an outburst of religious services and secular entertainments.

It was in the ardor of this national rejoicing that these miracles of handiwork were created, at a time when the church was the most powerful element of the state, and the clergy were worthily revered for the piety of their lives. The supreme example, as far as this collection is concerned, is the highly elaborated specimen, No. 118. It may not be so beautiful artistically as some of the others, though it vies with any of them in the skill and versatility of its craftsmanship. Its beauty is rather in the spirit of devout and happy poetry that it embodies. To the student also it is interesting for the light it throws on ecclesiastical realism in Spain. Realism is the characteristic keynote of all Spanish art, and when it came to the enforcing of sacred truths, the church took advantage of it and sought to reach the hearts of the people, on the principle of "seeing is believing." It was not enough, for example, to tell of the beauty of the Virgin, that it was as the beauty of "a garden enclosed" or as a "fountain of gardens." Let the similes be represented in concrete shape, that the meaning of the words may be literally interpreted. And who shall say that the naïveté of such literal presentment was ineffectual? Certainly not ourselves, for a large proportion of whom the daily press provides in secular matters just such naïve pictures to enforce the meaning of its news.

While in this frontal all the details of the design conspire to extol the Virgin, her figure forms the climax, and it is worth noticing how closely the representation follows the rule for the painting of the subject of the "Immaculate Conception" prescribed by the church and recorded by the artist and historian of Spanish art, Pacheco: "About her are to hover cherubs" (omitted here) "bearing emblematic boughs and flowers, and the upper glory is to reveal the forms of the Eternal Father and the Mystic Dove; and she is to stand upon a crescent moon with the twelve stars forming a celestial crown." The colors of her draperies were to be blue and white, though the latter color was frequently changed by the artists of this time to rose.

In the flowers that sprinkle these frontals, some of them naturalistic in form, others conventionalized, there is enfolded a world of thought and poetry. Here they are employed directly as emblems of the gracious attributes of Madonna or of Christ's love for His Church and for the use of most of them authority can be found in some Biblical text. But this devotion to the symbolism of flowers is not confined to the religion of the Jews and Christians. It permeated Eastern civilization and formed a leading motive in its religion and its life, and consequently in the decorative arts that sprang therefrom. Quite independently of Jewish influence, it passed into the religion, life and arts of Greece and Rome, and the early Christians were but recognizing its hold upon the imagination of the people when they recolored the symbolism to interpret the faith of Christ.

Thus, in the case of the rose, the Persian myth attributes its creation to the demand of the flowers for a queen who might reign over them night and day, since at night the drowsy lotus sleeps. Hence the poet Sadi entitles his work on wisdom and beauty "Gulistan," "The Rose Garden." The Greek poets, on the other hand, say that a nymph, aroused from sleep by the kiss of Apollo, was suffused with blushes and changed into a rose. The Romans, coarsening this beautiful idea, made the rose the emblem of conviviality, associated with Comus and Bacchus, from whom the Christians rescued it as an emblem of their joy in Christ.

The lily was dedicated by the Greeks to Hera and by the Romans to Juno, while the Christians sanctified it to the worship of the "Queen of Heaven." In heraldry and decoration it grew into the conventionalized form of the fleur-de-lis, and thus became identified, or perhaps confused, with the iris, which, in its time, had been named by the Greeks after the rainbow, the virgin intermediary between the gods and men.

In the myths of Hellas the carnation was "the flower of Zeus"; the anemone sprang from the blood of Adonis, beloved of Venus, while Christian legend tells that the anemone, blossoming beneath the Cross, was changed from white to crimson by the blood of Christ, and that the carnation bloomed miraculously on the night of the Nativity.

The tulip, symbol to the Persians of passionately consuming love, blooms so profusely in Syria that it is considered by some to be the flower referred to by Christ: "Behold the lilies of the field—even Solomon in all his glory was not arrayed like one of these."

Tulips were imported into Europe by the Turks, and became first known to the Western nations in 1559 in the form of the turban-

flower or turk's-head, an example of which appears on one of these frontals.

Finally, as the West became familiarized through commerce with the art of the East, Western decoration gained the lotus flower, the "Egyptian bean," the nelumbo; sacred above all flowers to the Oriental imagination; regarded, since each blossom is self-productive, as the symbol of the world's productive force, the "cradle of creative might," and, because of its threefold calyx and its corolla of circular petals, as the symbol of tri-unity and eternity, of the endless cycles of existence.

Thus in cycles also circulated the thought of the world in its yearning after beauty, as succeeding generations of nameless artists, in diverse lands, wrought at their solitary looms and wheels and in quiet convent work-rooms, until the colossus of machinery appeared and stamped out the inspiration.

99—BEAUTIFUL OLD SCUTARI

VENETIAN. SEVENTEENTH CENTURY. The ground is of cream-white satin with floral embellishments of raised velvet, the color of which is a peculiarly fascinating apple green or chrysoprase. The forms are based upon the motive of the tulip and carnation, conventionalized, as in the following example, under the influence of Rhodian ware. The tulip design grows out of a center composed of two circles, a smaller within a larger one, wrought of cloth of silver, with a leaf and stem form within the former, while that of the carnation issues from a tulip. In each case the design spreads into the general form of the palmette, upon which are displayed sprays of the tulip and carnation flowers, more nearly resembling nature. Intercepting the series of forms are arrangements of serrated tulip leaves flanking the circular petals of the carnations. These are brocaded in silver thread. At the top and bottom the panel has a border of conventionalized design that has its foot toward the center. It is composed of a repetition of tulip sprays within a serrated leaf, with two carnations springing from its stalk.

*Length, 44 inches; width, 25 inches*

100—OLD SPANISH VELVET BROCADE

SEVENTEENTH CENTURY. The ground is of garnet-colored raised velvet, with floral and leaf patterns in reserve, the designs of which suggest the influence of Rhodian ware, or of the still older Persian treatment of these motives. The flowers here conventionalized are the tulip and carnation, with prominence given to the former. The main design, in fact, is the repetition of a trio of large tulip forms, executed upon the warp in cloth of gold, with raised details of the garnet velvet pile. It is flanked near the top by serrated tulip leaves in cloth-of-gold reserve, veined with a repeated device in velvet pile of a flower, stem and leaves. At the base of the tulips are two palmette-shaped forms in cloth of gold which represent highly conventionalized carnations, upon which, in raised velvet, are distributed more naturalistic renderings of the same flower. It is a specimen of superb magnificence.

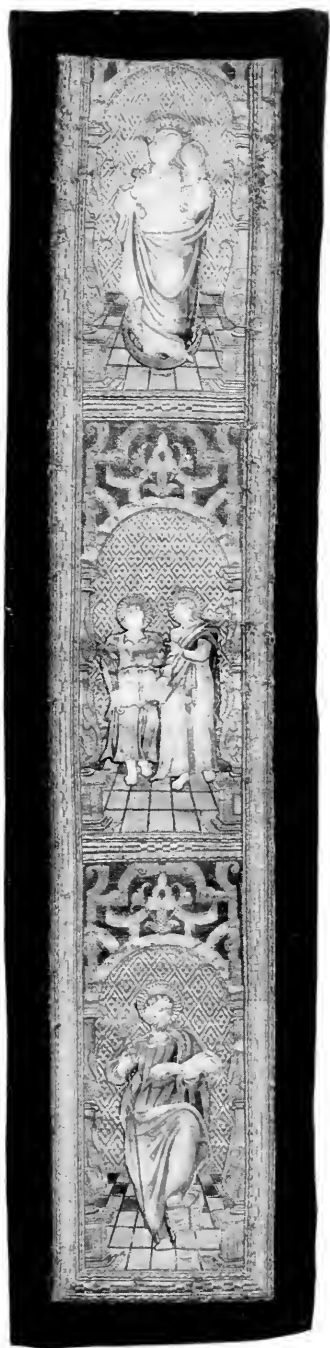
*Length, 62½ inches; width, 25 inches*

ITALIAN RENAISSANCE. These three examples of needle painting, embroidered in gold, silver and silk on old ruby velvet, are portions of the orphrey of a vestment. The subject of the top picture is the Madonna and Child. Robed in a gown of old rose and a blue mantle, both edged with silver, she is standing on a silver crescent moon above a tessellated pavement. In her right hand she holds the flower and bud of a lily. The scene is enclosed by an arch supported on two foliated columns of Renaissance design.

A corresponding architectural feature frames in the second and third pictures, but is supplemented in their case by a space of beautiful old blue with a scrollwork in diverse stitches of gold, centering about a fleur-de-lis from which spring two exquisitely wrought lilies, outlined with red. The middle picture contains two figures, the one on the left holding a scimitar and a book, the other a book also, though he points to his companions. Their companionship suggests a couple of saints whose names are usually linked together, and to whom the church in which the vestment was used was perhaps dedicated. They may be SS. Philip and James, since the scimitar being of oriental design may recall Acts xii, 2: "And he [Herod] killed James, the brother of John, with the sword."

In the third picture stands St. Jude, resting a foot on a pile of books and holding a volume in one hand and in the other a halberd, the instrument of his martyrdom.

*Length, 54 inches; width, 12½ inches*



## 102—ECCLESIASTICAL EMBROIDERED PANEL

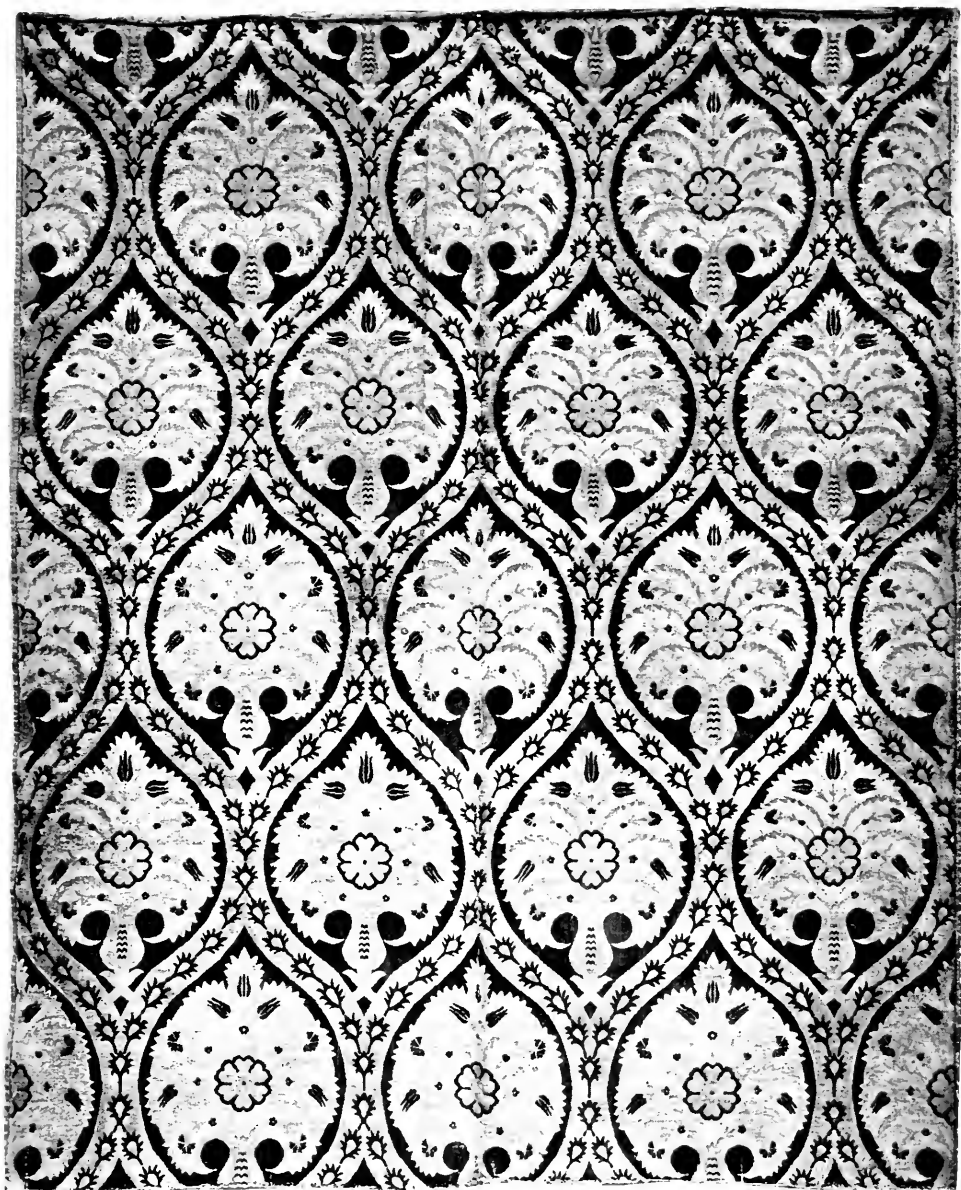
ITALIAN RENAISSANCE. Like the preceding panel, this has been a portion of the orphrey of a chasuble. It consists of three examples of needle painting mounted on sapphire-blue Genoese velvet. The subject of the top one is the Madonna and Child. She stands on a tessellated pavement beneath an arch of Renaissance design, her raiment being worked in gold over a silk underlay of blue and rose. A similar architectural setting, supplemented by a space intersected with green, rose and blue arabesques, appears in the two other pictures. The middle one shows a female saint bearing the palm of martyrdom, and the lower, a bishop with mitre and crozier. The borders are decorated with a repetition of linked scrolls embossed in gold thread. The dainty perfection of craftsmanship is in fitting harmony with the devotion that characterizes the spirit of this beautiful example.

*Length, 52½ inches; width, 12 inches*

## 103—MAGNIFICENT SPANISH BROCADE

SEVENTEENTH CENTURY. The design of this superb piece shows the influence of the Rhodian pottery, which in turn had derived its motives from the further East, notably from Persia. It consists of palmette-shaped brocaded medallions wrought in cloth of silver, reserved within rose-colored pile velvet, interrupted by a curving latticework of cloth of gold. The latter is edged with velvet pile of a grayish-turquoise hue, and carries the repeated pattern of a serrated leaf in rose-colored velvet pile with cloth-of-gold center. The foliage and floral embellishments present conventionalizations of the carnation and tulip. The most conspicuous grows out of a bulb of cloth of gold, from which radiate serrated tulip leaves of cloth of silver that are edged with grayish-turquoise velvet pile. Upon the leaves in high relief of rose-colored pile are disposed more naturalistic tulips and carnations, whose stems radiate from a blossom of six petals. The whole design in the changing aspects of its illumination is one of indescribably splendid refinement.

*Length, 63 inches; width, 50 inches*



NO. 103. MAGNIFICENT SPANISH BROCADE, SEVENTEENTH CENTURY.

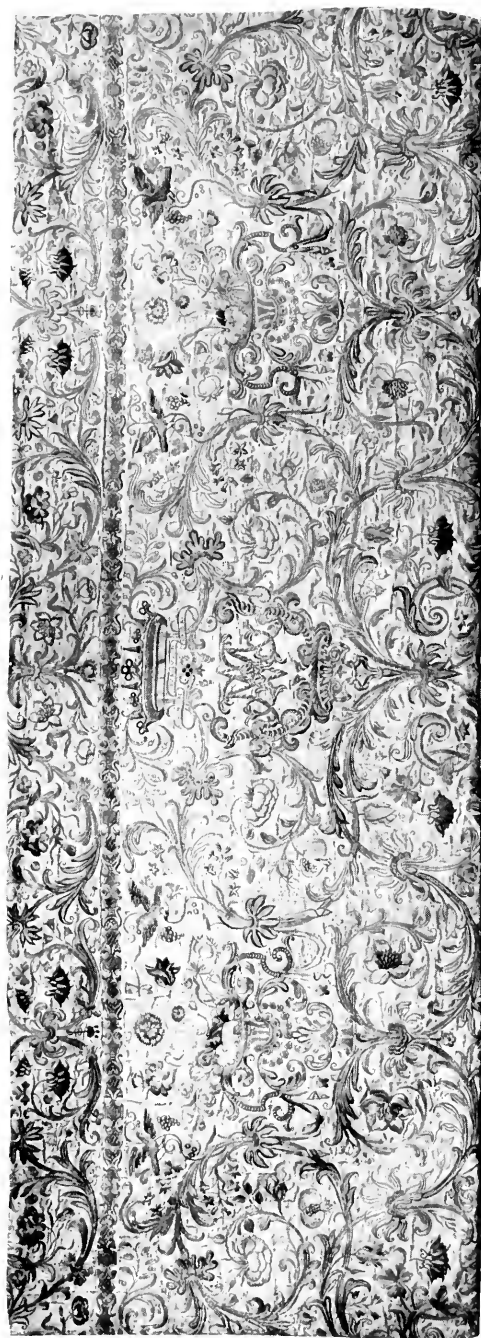
SPANISH. SEVENTEENTH CENTURY. The ground of pearly white silk is divided into a top border and main field by a band of unusually interesting design. It resembles a jeweled chain, being composed of curiously fashioned links of alternately flattened and raised goldwork, enclosing spaces that glow like enamels with silver thread or green and white and rose silk. The border, thus separated, is decorated with scrolls wrought in yellow and green silk from which radiate lily and carnation leaves, interspersed with blossoms of the turk's-head lily, carnations, anemones and columbine. Their colors are tones of red, ruby, pomegranate red and pink salmon, while the leaves are a violet blue.

The main design below consists of free flowing gold and silver spirals, with abundant foliations, that support a central vase and pendent baskets, filled with flowers and fruits beautifully rendered in silk. In the profusion of their variety are represented apples, pears, plums, pomegranates and strawberries drooping from their stalks; sprays of roses with leaves and thorny stems; turk's-heads and tulips, while amid the small flowers that sprinkle the interspaces may be detected primroses, campanulas, periwinkles and love-in-a-mist. Also, perched upon the foliage or hovering in the intervals, appear exquisitely wrought birds, butterflies and dragon flies.

In the center of the design above a trophy of flowers is the monogram of the Blessed Virgin, the interlaced "M. A." Above it is a crown supporting a scroll with the following inscription, "MEL IN ORE (IV) BILIS IN CORDE. R. T. C." This in its present form is untranslatable, but if one ventures to correct the ignorance or carelessness of the embroiderer and change the word *IVBILUS* into *BILIS*, it will read "Honey in thy mouth, bitterness in thy heart," and will correspond with the text in Revelation x, 9. In support of this suggestion is the fact that the monogram may be read also "A. M.," the first two letters of "amara"—bitter; and it is more than likely that allusion was intended both to the benediction of the divine Motherhood and also to the Mother of Sorrows. For this frontal, smaller in size than usual, was clearly for an altar to the Virgin. Intended for feast days, it combines in its white ground and abundance of blue flowers the colors prescribed in her honor. Moreover, another slight support to the above suggestion, the roses in this decoration, while symbols of her attributes as "The Rose of Sharon," have thorns upon their stalks: "Yea, a sword shall pierce through thy own soul also," Luke ii, 35.

*Length, 86 inches; width, 31 inches*





NO. 104. SPLENDID ALTAR FRONTAL, SPANISH, SEVENTEENTH CENTURY.

SEVENTEENTH CENTURY. The ground of this piece is wrought throughout in silver, relief work alternating with flat, and the stitches varied in character, so as to increase the effect of sumptuousness. It is crossed in the lower part by a scroll repeat of rococo wave-forms, here and there intersected diagonally by independent scrolls, fringed with green leaves. Above this geometric design is a naturalistic arrangement of flowers and foliage. The latter is curled in form and of a pale green, while the hues of the flowers, disposed in bunches, are rose or blue, or a combination of both. Toward the left appears the lower half of a sunburst. Above this the panel is bordered with gold galloon, while along the bottom runs a fringe of silk, decorated at intervals with strings of circular and lozenge-shaped disks. The whole piece is distinguished by the patina of tone that envelops the faded splendor of its hues.

*Width, 13½ inches; length, 12 feet 8½ inches*

## 106—SUPERB ALTAR FRONTAL

SPANISH. SEVENTEENTH CENTURY. In this frontal an exquisite refinement has governed alike the color scheme, the spacing of the design and the choice of details. The ground is of silk velvet that, according to the lighting, passes from brown to fawn color. It is traversed by a band of gimp and brown-silk fringe, which separates the top border from the field, while the latter is bordered at the sides and divided by two stoles into a main panel and two subsidiary ones. Each of these carries a medallion, framed with a scroll ornament in high relief, wrought with gold thread so as to show an underlay of red silk. The ground thus enclosed is, in the case of the central medallion, of blue silk seen through a close web of gold stitching, whereas in the side ones the color that appears between the gold is green. These latter bear the monogram of the Virgin, an interlaced "M. A." surmounted by a crown, both embossed in gold and silver threads, while the central space is occupied with the "I. H. S." (the first three letters of the Greek word for Jesus), having a cross above and the three nails of the Passion below it. The letters of this monogram are composed of the conventionalized form of the lily's calyx.

The ground of these panels, not thus occupied by the medallions, is closely overlaid with delicate arabesques of gold and silver tendrils, interspersed with flowers, particularly with the rose and cornflower—"the flower of the field." At the top of the design these flowers are displayed as daintily issuing from vases. A corresponding profusion of stem-forms, leaves and blossoms decorates the stoles and borders. The whole, in fact, presents a maze of exquisitely wrought filigree, through which the essential dignity of the main design is subtly felt.

*Length, 96 inches; width, 43 inches*



NO. 108. SUMPTUOUS ALTAR FRONTAL, SPANISH, SEVENTEENTH CENTURY.

107—SUPERB ALTAR FRONTAL

SPANISH. SEVENTEENTH CENTURY. This specimen is similar to the preceding one in material and design and detail, except that the ground of the medallions is a creamy silk, while the "I. H. S." in the central one is composed of simple Roman letters. With this slight variation, it is a sister piece to the other, vying with it in superb delicacy and chaste splendor.

*Length, 93 inches; width, 41 inches*

108—SUMPTUOUS ALTAR FRONTAL

SPANISH. SEVENTEENTH CENTURY. The ground is of solid needlework, wrought in silver into a diaper pattern, and upon this is imposed a series of sumptuous arabesques, executed in gold in relief and adorned with flowers in silk of various hues of subdued splendor.

In the center, extending from the bottom to the top, is the superb design of a richly ornamented vase from which springs a bunch of three flowers and foliage, culminating aloft in the massy, drooping blossoms, golden brown, of the turk's-head lily. From the foot of this design, on each side, commences a bold scroll of highly raised gold thread, which meets a reversed scroll, the volutes of the two supporting a basket of gold filigree, bearing tulips and leaves of silk thread. This design is repeated on each side, the intervening space being occupied by a hanging trophy of tulips and foliage. The scrollwork throughout is embellished with conventional foliations of tulip and acanthus. Above the side portions of the decoration runs a strap ornament of raised gold that divides off a border on each side of the turk's-head. The whole is finished with an edging of gold galloon. In each of the lower corners is a cartouche surmounted by a crown and emblazoned with armorial bearings, among which appear a crescent and two lions rampant.

The colors chosen for the silk details incline to mixed hues, such as old rose, slaty violet, yellow green and golden buff, which, in conjunction with the slightly oxidized silver of the groundwork and the dullish luster of the gold relief, give the whole an atmosphere of subdued magnificence.

*Length, 9 feet; width, 39½ inches*



NO. 109. BEAUTIFUL ALTAR FRONTAL, SPANISH, SEVENTEENTH CENTURY.

109—BEAUTIFUL ALTAR FRONTAL

SPANISH. SEVENTEENTH CENTURY. This frontal, of comparatively small size, was evidently used in a chapel of Our Lady. Being for use on feast days, the ground is white, of rich gros-grain silk, and there is a predominance of blue in the floral decorations, though it is tenderly enlivened with hues of rose and yellow and with the rich incrustation of goldwork in relief. The latter is particularly noticeable for the variety of stitches employed in the foliations, so that their surfaces present a constantly differing quality of texture and illumination. It is also to be noticed that while the field is marked off on three sides by a band of gold galloon, this division has not governed the design, which spreads freely over the whole of the frontal.

Very graceful in their flowing curves are the main stems of the decorative composition, lily or tulip stems, slim and firm. From them radiate leaves, somewhat conventionalized, while flowers are profusely scattered over the whole, including, besides the two already named, carnations and convolvulus or morning-glories. In the center of the design is a fountain springing from three superimposed shells, supported at the foot by a Nereid and a Triton blowing on a conch, the whole enclosed by a balustrade overhung with trees. It illustrates that attribute of the Virgin, drawn from Canticles, or Song of Solomon, iv, 12, 15: "A garden enclosed is my sister, my spouse . . . a fountain of gardens."

The frontal is bordered along the top and halfway down the sides with gold galloon, the remainder being embellished with gold-thread fringe, cut in scallops.

*Length, 85 inches ; width, 41 inches*

110—GRAND ALTAR FRONTAL

SPANISH. SIXTEENTH CENTURY. The ground is silk velvet, of a shade of green resembling a chrysoprase. The main feature of its embellishment is the monogram, "I. H. S.," enclosed in a frame of Flemish design, consisting of square-edged scrollwork that is executed in yellow silk *appliqué*. The latter, shaded with tawny-brown and pale-green pigment, is edged with red-silk cord and a rim of gold cord, and is further decorated with small details in silver bullion. Within the frame the monogram is embroidered in yellow and red silk and gold thread, a cross in silver surmounting it, while below it appear, also in silver, the three nails of the Passion.



NO. 110. GRAND ALTAR FRONTAL, SPANISH, SIXTEENTH CENTURY.

To right and left of this central mass, the field is occupied by a handsome interlace of scrolls with conventionalized leaves and flowers of the tulip.

The border, extending across the top, is composed of linked scrolls similarly decorated, which intercept five medallions, corresponding in design and treatment, though in a reduced scale, to the central feature, above described. The same monogram, cross and nails are also included in three of these, while the two others, which alternate with them, contain the Virgin's monogram, "MAR."

*Length, 12 feet 7 inches; width, 39 inches*

### 111—MAGNIFICENT GOTHIC COPE

SPANISH. SEVENTEENTH CENTURY. As subtle as it is sumptuous are the quality and color of this cope. The ground is of fifteenth-century Genoese velvet, woven with triple pile on a warp of linen, the color varying, according to the light, from a cool plum to a silvery cream. The profuse embellishments have a ground of cloth of gold, with details brocaded in a gold loop stitch, that not only lends variety but extreme richness, while other details are in yet higher relief, formed of the highest pile of the velvet. There are two series of main ornaments, which, though different, are based upon the same motive of the lily, represented with something of the crudeness and much of the excessive ingenuity of Gothic design. These forms are enclosed in a space that resembles a palmette with elongated tips, being, in fact, a free adaptation of the fleur-de-lis form. This space, in the upper series, encloses a pair of patterns which, if studied, are seen to grow out of a stalk of the lily, expanding into more familiar fleur-de-lis and terminating in serrated lily leaves. Above this pair of forms are two conventional roses, the combination of these with the lily recalling the verse in Canticles, "I am the rose of Sharon and the lily of the valleys." In the lower series the form commences with the lily stalk, but passes on into a still more conventionalized pattern than in the preceding one. Interspersed between these main designs are numerous conventionalizations of the lily and the rose.

The orphreys—six in number—are admirable specimens of needle painting in gold and old rose, dark blue and pale and dark green silk. The pictures involve architectural details of Gothic design, with a canopy beneath which are figures of saints bearing symbols.





NO. 111. MAGNIFICENT GOTHIC COPE, SPANISH, SEVENTEENTH CENTURY.

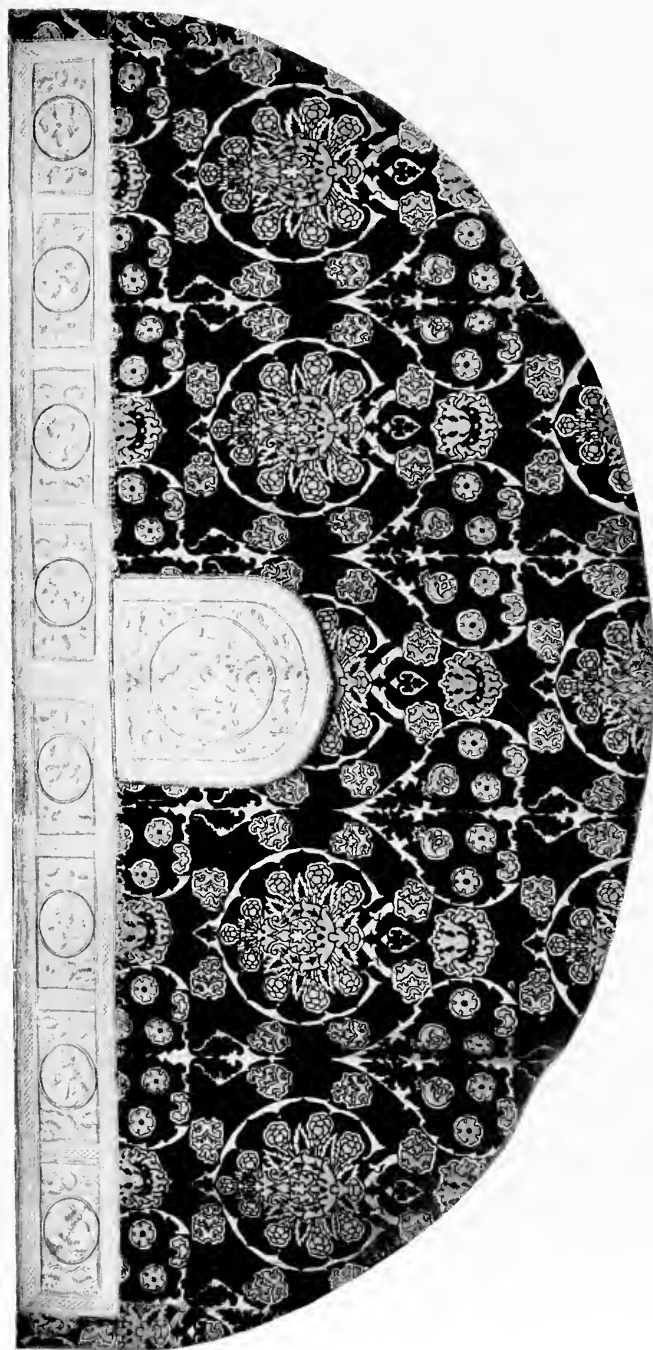
Among them may be noticed St. Bartholomew having the knife with which he was flayed alive; St. James the Less with the club that was the instrument of his martyrdom; St. Thomas with the carpenter's rule, in allusion to the legend that he was sent to the king of the Indies to build him a palace. The hood represents the "Annunciation," the Virgin robed in rose and blue, kneeling at a prayer desk, with the dove hovering above her, and the angel kneeling as he holds a scroll. Between the figures are three lilies and two buds growing upon tall stems that issue from a vase. The floor on which the latter stands is curiously covered with feathers in rows, worked in gold thread and old rose and white silk.

*Length, 9 feet 9 inches; width, 56 feet*

#### 112—MAGNIFICENT GOTHIC COPE

SPANISH. SEVENTEENTH CENTURY. The fabric of this sumptuous cope is of fifteenth-century Venetian velvet of a rich rose color, woven in triple pile upon a linen warp. A design cut down to the second pile decorates those spaces that are not occupied by the elaborate ornaments in cloth of gold. The latter consists of a repetition in rows of two motives, which are cut down to the third pile and filled with a ground of cloth of gold, upon which the details are brocaded in gold with a raised loop-stitch, while certain ones are rendered in further relief by the highest pile of the velvet. The motives involve two conventionalizations of the lily, elaborated into an imposing mass whose contour resembles the palmette form. The design in the upper row, which is repeated in the bottom one, grows out of a bulb into a highly conventionalized fleur-de-lis, from which radiate serrated lily leaves and nine stamens. The embellishment of the middle row, which in its contour suggests an elongated palmette, or perhaps a play upon the fleur-de-lis, is sprinkled with conventionalized pomegranates, roses and carnations. The whole composition forms a decoration of extraordinary magnificence.

The orphreys, eight in number, contain circular medallions of various saints, executed in needle painting, upon a background of gold thread and silk. The hood, a very skillfully executed specimen, in an excellent state of preservation, bears a picture of the Annunciation. Under a canopy of curtains, the Virgin is represented kneeling before a desk, on which her left hand is laid, while the other rests upon her breast.



NO. 113. SUMPTUOUS GOTHIC COPE, SPANISH, SEVENTEENTH CENTURY.

Her robe, which is of a curious old dark blue, is wrought in a loop stitch, which gives an added richness to the surface. A similar treatment appears in the old-rose and pink draperies of the angel, who with green and yellow wings stands on the left, holding a lily.

*Length, 10 feet; width, 56 inches*

### 113—SUMPTUOUS GOTHIC COPE

SPANISH. SEVENTEENTH CENTURY. The fabric of this sumptuous cope is of fifteenth-century Venetian velvet, of a rich rose color, woven in triple pile upon a linen warp. A design cut down to the second pile decorates those spaces that are not occupied by the elaborate ornaments in cloth of gold. The latter consist of a repetition in rows of two motives, which are cut down to the third pile and filled with a ground of cloth of gold, upon which the details are brocaded in gold with a raised loop stitch, while certain ones are rendered in further relief by the highest pile of the velvet. The motives involve two conventionalizations of the lily, elaborated into an imposing mass whose contour resembles the palmette form. The design in the upper row, which is repeated in the bottom one, grows out of a bulb into a highly conventionalized fleur-de-lis, from which radiate serrated lily leaves and nine stamens. The embellishment of the middle row, which in its contour suggests an elongated palmette, or perhaps a play upon the fleur-de-lis, is sprinkled with conventionalized pomegranates, roses and carnations. The whole composition forms a decoration of extraordinary magnificence.

The hood and orphreys are remarkably fine examples of needle-painted medallions, set in a ground of gold. The design of the hood represents the Madonna enthroned with the Child on her knees. The orphreys—eight in number—include the following subjects, in order from the left—a bishop with crozier; a female saint with palm branch; an old man bearing a book; another with a cross and orb; Madonna and Child; a saint with scimitar or knife, probably St. Bartholomew; and St. John bearing a cup from which a winged serpent issues, in memory of the legend that he once drank with impunity from a poisoned chalice, after making the sign of the cross over it.

*Length, 9 feet 10 inches; width, 54 inches*



NO. 114. SUPERB ALTAR FRONTAL, SPANISH, SEVENTEENTH CENTURY.

SPANISH. EARLY EIGHTEENTH CENTURY. The crimson surface of fine old Venetian velvet displays a top border, two lateral borders and the main field, all of which are embellished with medallions in needle painting, set in the midst of a sumptuous design of scrollwork. The climax of the whole scheme is a large circular picture of the Annunciation, which occupies the center of the main field. It is enclosed in an elaborate frame of scrollwork of *appliqué* silk in two colors, white shaded with blue pigment and *café-au-lait* shaded with green. On each side of this main design the space is occupied with a bold design of acanthus scrolls, distinguished by the free flow of their curves and the choiceness of the foliage details. The interspaces of velvet are further enriched by numberless tendrils and trailing vines of gold or silver cord studded with sequin-like circles of coiled silver. A similar decoration on a smaller scale occupies the top and side borders.

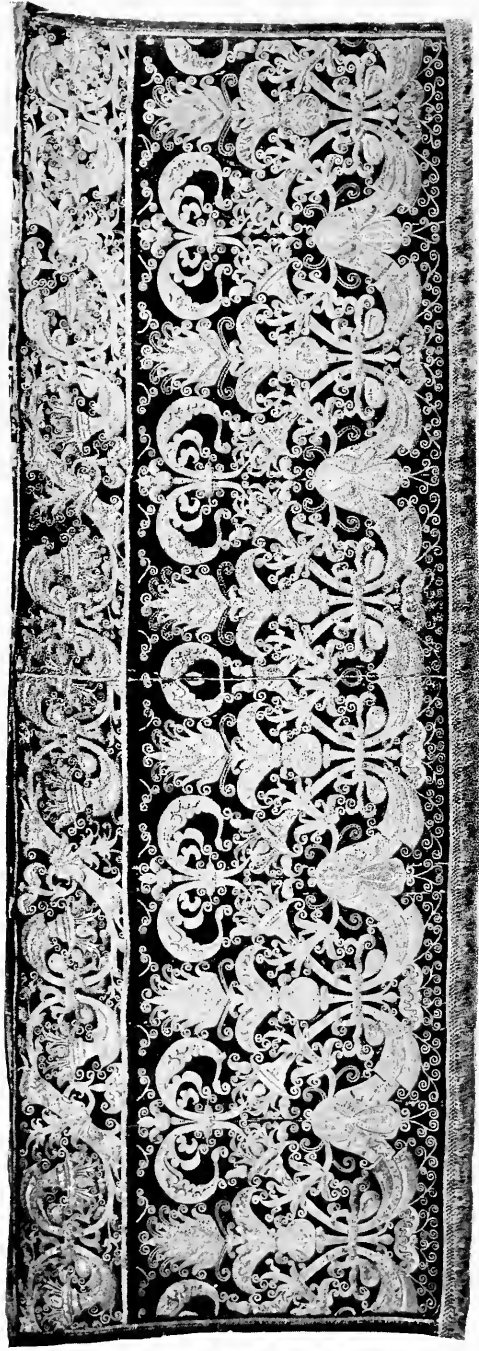
In the picture the Virgin is seen kneeling beside a green and gold desk on which lies an open book, while near her is a vase containing three lilies. Her raiment consists of a blue robe, edged with silver bullion, and a pale-pink dress shot with gold and sewn with quatrefoils, while around her neck hang chains. Behind her is a canopy of delicate rose, interwoven with gold, and hovering near it is the Dove in a golden glory. Around a column below it appears to be coiled a snake, in allusion to the Fall. The angel is represented in the act of sinking to his knees, his yellow and green mantle still floating in the agitation of movement. His right arm is extended, the finger pointing at Mary, as he utters the salutation that is inscribed on the border around the picture. This with some omission of letters and certain lapses from the Latin to the Spanish form of

words is as follows: AV(E)MARIA GRA<sup>T</sup><sub>C</sub>IA PLENA. D(O)MINUS

TECUM, BENEDI(C)TA TU IN MULIERIBU(S) BENEDI(C)TUS FRUCTUS  
FRUTOS

<sup>V</sup><sub>B</sub>ENTRIS TUI I(H)ESUS—"Hail Mary, Full of Grace, the Lord be with Thee, Blessed art Thou among Women, Blessed is the Fruit of Thy Womb, Jesus."

In the central medallion of the top border is a representation of the Risen Lord, with the red cross pennon of victory over death floating from the cruciform staff.



NO. 115. GORGEOUS ALTAR FRONTAL, SPANISH, EARLY EIGHTEENTH CENTURY.

The background is of gold, on parts of which trees and rocks are painted. In the medallion to the left His attribute as The Good Shepherd is illustrated in a figure, pointing to a lamb that it carries, while in the pendant design a figure with a cup and a hand raised in benediction suggests the mystery of the Eucharist. The keepers of the mystery are represented in the end medallions, St. Peter on the left with the key of Heaven and Hell, and on the right St. Paul with the Sword of the Word. Another figure with sword and book appears in the oval on the right-hand side border, while the corresponding space opposite contains a figure with a chalice and palm branch.

It is noticeable what an envelope of beauty has resulted from the oxidation of the silver in the innumerable tendrils and disks. They create a sort of veil of atmosphere, through which the splendor of the rest is seen with a softened radiance.

*Length, 8 feet 6 inches; width, 42 inches*

#### 115—GORGEOUS ALTAR FRONTAL

SPANISH. EARLY EIGHTEENTH CENTURY. Upon a ground of ruby-colored Genoese velvet of double pile, the surface of which is mottled by the removal in spots of the highest pile, is a superb design of arabesques. Across the top runs a broad band, separated from the main field by a strip of silver galloon. It contains a running ornament of wavelike spirals, linked in pairs. Wrought in a honeycomb stitch, they are in very high relief upon a flat dull ground of gold thread and are enriched with tendrils of blue and silver.

The main feature of the lower decoration is a repeated figure composed of two volutes, executed in boldly raised silver-work and terminating in calices, worked in gros silk of a rich golden yellow. Radiating from these are foliations also of gros silk of a warm green, while above are conventionalized lily petals wrought in similar material, but of a delicate blue, studded with silk knots that resemble pearls. The whole is surmounted by a fleur-de-lis in embossed silver. Intercepting this predominant figure is a smaller one repeated, in which a conventionalized lily stem and leaves, heavily embossed in silver, are displayed upon a gold ground that itself is of leaf form and tipped with spirals. The latter are of silver, while the ground is partly stitched with flat gold and partly brocaded with raised gold in loop stitch.





NO. 116. VENETIAN ALTAR FRONTAL, SEVENTEENTH CENTURY.

The forms throughout are enclosed with rims of silver cord, and the interspaces are embellished with abundance of smaller scrollwork and leafage.

It is this notable profusion of silver filigree work, oxidized by time, and the allied hue of the blue parts that give particularly delicate distinction to this panel, since they predominate over the warm hues of green, golden yellow and ruby. Moreover, a careful scrutiny will reveal how the subtlety of the color scheme is increased by the diversities of stitchwork and by the variety in the planes of ornament, the result being an ensemble of extraordinary persuasiveness.

*Length, 9 feet 2 inches; width, 38 inches*

#### 116—VENETIAN EMBROIDERED ALTAR FRONTAL

SEVENTEENTH CENTURY. The ground of this superb piece is composed throughout of a repetition of angular wave forms wrought in silver thread. Over it is a sumptuous arabesque, formed of yellowish-green silk scrollwork, out of which grow acanthus foliations, embroidered in gold and raised, so that they are enriched by the diversity of reflected lights. In delicate contrast to, and yet in complete harmony with this underlay of magnificence, are the frequent flower forms with which the whole is sprinkled. These are of silk, involving hues of rose, white, blue, yellow and green, very pure in tone and blended with an exquisite refinement.

The frontal is surrounded on the two sides and top by a narrow border composed of tulips, carnations and roses, and across the top of the space thus enclosed a broad panel extends. In its center is the ecclesiastical convention of the lotus, adapted in its form to the Greek decorative device of the palmette or anthemium, while below the panel is suspended like a fringe a succession of bell-shaped blossoms. The flowers that predominate on the main field of the decoration are yellow and rose and rose and white tulips, pink and white carnations and a blue iris. They are wrought with a skill that emulates the beauty of the real flowers, yet with an artistic instinct that preserves the conventional suggestion of the whole decoration.



NO. 117. ITALIAN EMBROIDERED ALTAR FRONTAL, SEVENTEENTH CENTURY.

## 117—ITALIAN EMBROIDERED ALTAR FRONTAL

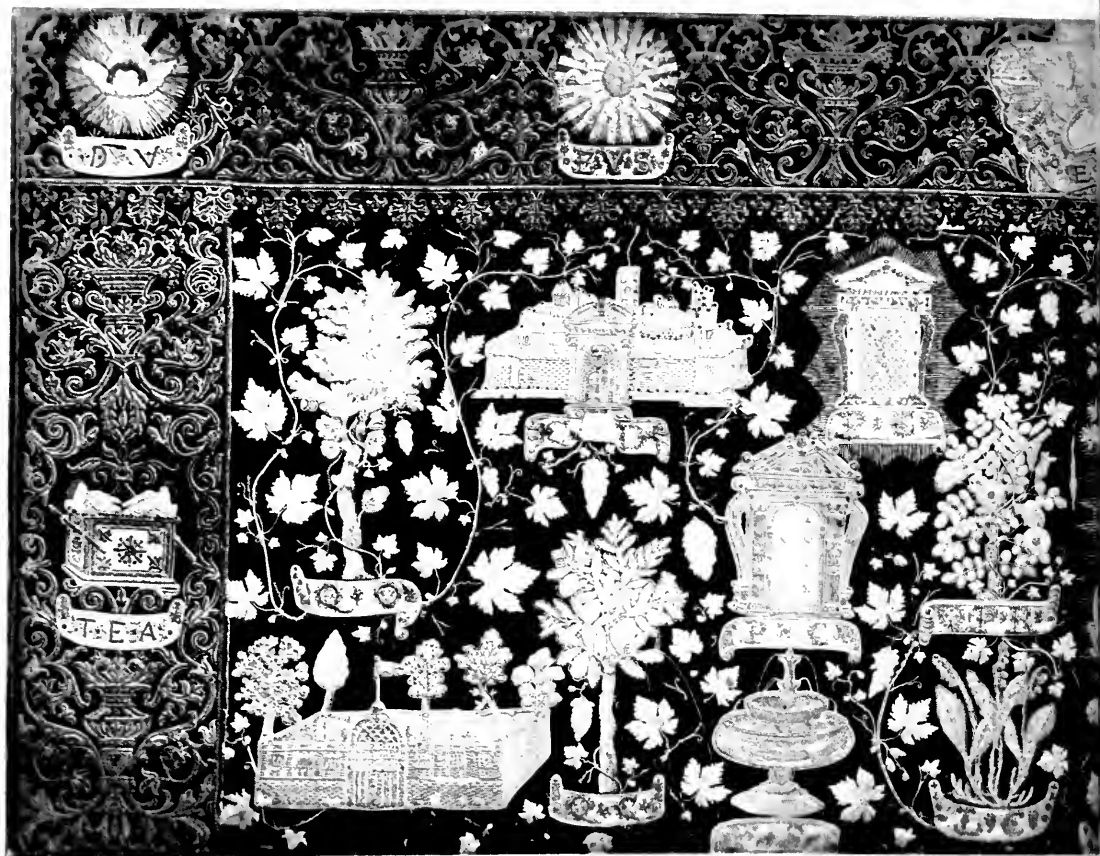
SEVENTEENTH CENTURY. Upon a foundation of rose-colored Genoese velvet is a very bold design of scrollwork, leaves and flowers, surmounted by a broad border with two medallions. The main stems of the arabesque are embroidered in green silk, while the foliage and flowers are wrought in silver and gold thread, enriched in parts with bullion. A little blue appears in the flowers. It is noticeable that the ornament of the lower portion of the frontal is not centered. The medallions, enclosed in a rim of silver bullion, contain pictures executed in petit point and needle painting. The subject of each is St. John; commemorative in the one case of his Gospel and in the other of his Revelation. In the left design he is represented seated, gazing up at a vision of Madonna, below which rests his emblem, the eagle. In the other he appears amid a scene of cliffs and water, "the isle that is called Patmos," kneeling, as he listens in devout attention, to an angel floating in the sky.

## 118—GRAND SPANISH ALTAR FRONTAL

SEVENTEENTH CENTURY. This splendid example of Spanish ecclesiastical art is wrought upon Genoese velvet in gold and silver thread and bullion, sewn with garnets; the faces being painted on silk insets, subsequently worked over with stitches in the process known as needle painting. A broad panel extends across the entire top, and panels of similar breadth enclose the sides. These and the main field are embellished with emblems, under which appear scrolls bearing the initial letters of the words from the Latin Bible that they illustrate.

The culminating feature of the whole, which from top to bottom occupies the center of the composition, is the glorification of the Virgin. Above is the figure of God the Father, crowned with the triune nimbus. The letters on the scroll beneath him are, "T. P. E. A. M. E. M. N. E. I. T." They are the initials of words from Canticles, or the Song of Solomon iv, verse 7: in the Latin, "*Tota Pulchra Es Amica Mea Et Macula Non Est In Te*"; in the English version, "Thou art all fair, my love, there is no spot in thee." Below appears the Holy Spirit under the symbol of a dove, beneath which is the Virgin with the Christ in her arms, and at the bottom the monstrance in which the sacred elements are exhibited to the faithful.





NO. 118. GRAND SPANISH ALHAMBRA.



NAL, SEVENTEENTH CENTURY.





The Virgin, bearing a lily, the emblem of purity, is represented according to the artistic formula prescribed by the Spanish Church as an interpretation of Revelation xii, 1: "And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars." The splendor of the sun radiates behind her figure, her feet are on the moon, and eleven stars encircle her. The twelfth, detached from her, hangs from a bough a little to the right. It is, as the letters indicate, *Stella Matutina*, the Morning Star.

Grouped about the Virgin are the emblems of her virtue, drawn from the praise of Wisdom in Ecclesiasticus xxiv: "I was exalted like a cedar in Libanus, and as a cypress tree upon the mountains of Hermon. I was exalted like a palm tree in Engaddi, and as a rose plant in Jericho, as a fair olive tree in a pleasant field, and grew up as a plane tree by the water." Also Canticles ii has supplied two: "I am the lily of the valleys and the flower of the field." Upon the left is the rose ("Q. P. R." *Quasi Plantatio Rosæ*), and beneath it the lily of the valleys ("L. C." *Lilium Convallium*); and to the left the olive ("Q. O." *Quasi Oliva*) and the cedar ("Q. C." *Quasi Cedrus*). Corresponding with these, on the Virgin's right, are the plane tree ("Q. P." *Quasi Platanus*); the flower of the field ("F. C." *Flos Campi*); the cypress ("Q. C." *Quasi Cypressus*), and the palm ("Q. P." *Quasi Palma*).

Beyond this grouping of emblems are others that symbolize still further the beauty of Wisdom. Thus, upon the left appears a door surrounded with glory. It is the door of heaven to which Wisdom leads, *Porta Cæli* ("P. C."). Below it is another, closed to those who forsake Wisdom, *Porta Clausa* ("P. C."). Above it to the left is Jerusalem, *Civitas Dei*, the City of God, while down below are a walled garden ("a garden enclosed is my sister," Canticles iv, 12), and a fountain ("F. S."), *Fons Sapientie*, the Fountain of Wisdom. On the opposite side of the composition, corresponding to the "Fountain of Gardens," is the "Well of Living Waters" ("P. A."), *Putcus Aquarum*. Above it are the Holy Tabernacle, in which Wisdom serves (Ecclesiasticus xxiv, 10), and the *Scala Cæli* ("S. C."), Ladder of Heaven, on the steps of which is inscribed what is believed to have been a motto of the Order of St. Francis. The inscription on the top step, "*Hac fuit T(ibi)*," is apparently incomplete, but the following words are clear: "*Perseverantia*," "*Caritas*," "*Puritas*," "*Humilitas*."

To the right is represented a tower ("T. D."), *Turris Davia*, for "thy neck is like the tower of David, builded for an armory" (Canticles iv, 4). In the lower corner appears the Dragon of the Apocalypse. "And there appeared another wonder in heaven; and behold a great red dragon, having seven heads—and the serpent cast out of his mouth water as a flood after the woman, that he might cause her to be carried away of the flood" (Revelation xii). The letters "I. C. C. T." recall the saying in Genesis iii, 15: "Ipsa Conteret Caput Tuum," "It shall bruise thy head."

To return to the border: on the right of the Holy Father is the moon ("P. V. L."), *Pulchra Ut Luna*, and on the left the sun ("E. V. S."), *Electa Ut Sol*, suggested by Canticles vi, 10: "Who is she that looketh forth as the morning, fair as the moon, clear as the sun?" In the corners are Seraphim ("D. V."), representing the description of Isaiah vi, 2: "Each one had six wings; with twain he covered (Duabus Velabat) his face, with twain he covered his feet, and with twain he did fly." In the center of the left-side border appears the Ark of the Covenant ("T. E. A.") *Tu Et Arca* ("Arise, O Lord God, into thy resting place, *Thou and the Ark of Thy Strength*"—II Chronicles vi, 41). The pendant to this on the opposite side is a ship with the Cross of St. George on her ensign, and the inscription "D. L. P.," *De Longe Portans*, taken from the praise of a virtuous woman in Proverbs xxxi, 14: "She is like the merchants' ships; she bringeth her food from afar."

#### 119—BEAUTIFUL INDO-PORTUGUESE COVERLET

SEVENTEENTH CENTURY. The ground is of rich silk velvet that when it is draped passes from a delicate gray in the high lights to a deep, dull blue in the shadows. The design consists of a large central medallion, quarter circles in the corners, and a broad border; but in addition to these main features the whole piece is embellished with scrollwork and foliations, wrought in gold thread in high relief, while the forms are stitched in silk. The medallion, enclosed within three concentric bands of decoration, gold-embossed, with a variety of stitching, contains amid a profusion of embroidered volutes a bird of paradise. The latter, showing the influence of Chinese art, is a superb example of raised needlework executed in gold, with a fringe of silk around the edges of the tail feathers, and with the eyes at their extremities worked in blue, yellow and white silk.

The corner embellishments are similarly composed of three concentric quadrant bands of ornament, enclosing a decorated space, on which are displayed two admirably wrought fighting-cocks. It is noticeable that all the gold parts are edged with white silk, which charmingly subdues their luster to the coolness of the blue ground.

The border corresponds with the rest in lavishness, consisting of birds of paradise, intercepted by slim volutes from which emerge embossed foliations, variously stitched in gold, and frequent flowers in silk. These, as elsewhere throughout the design, are wrought in hues of cream and dull salmon. The whole is enclosed by a greenish-gold fringe.

*Length, 10 feet; width, 7 feet 4 inches*

#### 120—BEAUTIFUL INDO-PORTUGUESE COVERLET

SEVENTEENTH CENTURY. The embellishment, conventionalized in a truly Chinese spirit, is spread over a superb surface of silk velvet, in hue a curious old red, verging on terra cotta. The border sets the key for the scrollwork, foliations and flowers. The forms are enclosed in a rim of white silk and filled in with diversified stitches of gold thread, while the flowers represent a conventionalization of the lotus blossom. It appears in its simplest form as a circle surrounded by four other circles which elsewhere are increased in number to five and six. Compare the specimen No. 24, where this motive is much further elaborated, and clearly recalls the Buddhistic convention of the lotus, as the symbol of endless cycles of existence.

Within the border at each of the four corners is a crane with fan-shaped tail, crest and extended wings, from each of which latter project three long, spiky feathers. The conventionalization that characterizes them is carried still further in the central feature of the composition, where, treated heraldically beneath a coronet, is a double-headed crane with five spiked feathers on each wing. It is enclosed in a circular stitching of white silk and, like the other birds, is sumptuously wrought in gold. The whole design is surrounded by a fringe of pale old-rose silk with tassels at the corners.

*Length, 9 feet 5 inches; width, 7 feet 2 inches*

121—BEAUTIFUL INDO-PORTUGUESE COVERLET

SEVENTEENTH CENTURY. Silk velvet of peacock-green hue is the foundation of this superb design, which is wrought in gold thread in high relief, the forms, as in the other coverlets of this series, being edged with white silk, a technical device that invests the color schemes with extraordinary distinction. The characteristic detail of this design is a triple radiation of stout stem forms and leaves that suggest a conventionalization of the tulip or carnation. In the border they issue from a gold vase and are flanked by foliated and floral scrolls, on which birds are perched that peck at hanging cherries, a motive which is repeated round the border's entire surface. Inside the corners, enclosed in a quadrant band of ornament, the same scroll again occurs, though with slight variation, while the birds are full-sized partridges with extended wings. It is again repeated in the large central medallion, where amid the foliations appears a splendid bird of paradise, above whose head, a little to the left, is a sunburst.

The whole is edged with gold braid and green silk fringe.

*Length, 9 feet; width, 7 feet*

122—GORGEOUS INDO-PORTUGUESE COVERLET

SEVENTEENTH CENTURY. This sumptuous design upon a ground of ruby silk velvet represents a glorification of the Buddhistic convention of the lotus. The central feature is a large cluster of circular petals arranged concentrically around a center circle. Immediately from the latter grow four petals which are encircled by eight larger ones, and again by eight still larger, which bear at the tangents of their outer rims eight small ones. The scrollwork, which from this center flows over the whole field, is distinguished by the free sweep of its curves and by the richness of its leaf-forms, while sprinkled profusely over it are the flowers, varying in size, that play upon the petal motive of the central one. Some present multiples of four, others of five, while in certain cases the petals are indented like a clover leaf. The flowers, in fact, are eloquent of Oriental feeling, for in this convention of the lotus, as a multiplication of circles, is symbolized the Buddhistic doctrine of the endless cycles of existence. Compare the simplified use of this motive in specimen No. 20.

*Length, 9 feet 2 inches; width, 7 feet 7 inches*



NO. 123. GERMAN NEEDLEWORK PANEL, SIXTEENTH CENTURY.



123—GERMAN NEEDLEWORK PANEL

SIXTEENTH CENTURY. SOLOMON AND THE QUEEN OF SHEBA. This tapestry commemorates the twofold subject of the Queen of Sheba's visit to Solomon and also the king's service to his people in building a temple to the Lord. The latter is suggested on the right of the composition, where the monarch, having laid aside his own crown, is worshipping the King of kings before an altar, on which rests a censer, held by a white-robed priest. In the left of the picture he is seen seated on a throne, the curtain of which is being drawn back by a page. Wearing a blue damask tunic, a rose under-robe of similarly sumptuous fabric and a cap of Persian design, surrounded by a crown, the king leans forward with hand extended toward the queen, who is being ushered into his presence by an old, bearded courtier. She advances with hands outstretched and eyes fixed upon the king, dressed, as are her attendant ladies, in the costume of the sixteenth century. Hers consists of a long red mantle over a gown of pale yellow and green, from the waist of which hangs a sash of knotted silk. A toy greyhound walks beside her.

Behind the queen stands a lady-in-waiting, carrying a parrot on her wrist. She is a step in advance of the three others, who are ranged in a line. They wear high Medici collars, except one, who is distinguished by a guimpe that fits tightly round her throat and is tucked into a stiff bodice. To their right, also in the second plane of the group, stand a warrior and a young man, the latter wearing a Phrygian cap that, like the king's head-dress, gives an Oriental touch to the picture. Among the flowers that are sprinkled over the foreground appears a foxglove. Very exquisite in tone are the faded hues of blue, yellow, green, rose and gray that compose the color scheme, while additional delicacy, as of atmospheric effect, is produced by the actual texture of the needlework.

*Height, 1 foot 11 inches; width, 4 feet 11 inches*

124—GERMAN NEEDLEWORK. PETIT POINT

SIXTEENTH CENTURY. THE STORY OF TOBIT AND TOBIAS. The seven panels into which this composition is divided by columns



# SIXTEENTH CENTURY. STORY OF TOBIT AND TOBIAS

represent scenes in the lives of Tobit and Tobias, a story that was very popular in the sixteenth and seventeenth centuries, and was illustrated by artists as dissimilar as Raphael and Rembrandt.

Tobit, as narrated in the apocryphal book of his own words, was distinguished by his kindness toward his fellow-Israelites during their captivity in Nineveh. But he was stricken with blindness as the result apparently of cataract, though he himself attributed it to some sparrows in the wall having "muted" their ordure in his eyes, so that "a whiteness came into them." In his grief he prayed that he might die, and at the same moment in the city of Ecbatane a certain woman, Sara, the daughter of Raguel, Tobit's cousin, was also praying for death. For she was in ill repute, since she had been married to seven husbands, each of whom had died before the marriage was consummated. They had been killed by the evil spirit, Asmodeus, but it was supposed that she had strangled them. And God heard both these prayers. Tobit, expecting to die, bethought him of a loan that he had made to one Gabael, and determined that his son, Tobias, should collect it, bidding him take some man as a companion on the journey. Tobias meets Raphael and, not knowing him to be an angel, engages his services. The first picture shows Tobit in his affliction giving final instructions to Tobias, as the latter, accompanied by his faithful dog, is about to set forth with the angel.

In the second is represented the first episode of the journey. Tobias has caught a fish which comes near to killing him. But Raphael assists the young man and bids him cut from the fish its heart and liver and gall for purposes to be unfolded presently. The dog is running in high spirits.

In the third panel there is a double picture. Tobias has been guided by Raphael to the home of Raguel, who recognizes him by his resemblance to Tobit, and determines to marry him to Sara. The angel stands between the two scenes, approving of the one and pointing to the other.

The fourth or central panel represents the bridal night. By Raphael's direction Tobias has sprinkled the heart and liver of the fish on the burning ashes of the fire, so that the fumes

emitted may drive the evil spirit, Asmodeus, from the chamber. The angel has caught him and is checking his mischief by binding him to a tree, while the dog watches the door against any further intrusion.

Then, when Raphael has collected the loan from Gabael and Tobias has received in dowry the half of his father-in-law's possessions, the start is made for home.

The fifth scene shows the return. Tobit, in his eagerness to greet his son, has stumbled, but is caught in the arms of Tobias. The dog, after his long journey, makes straight for the familiar drinking-trough.

By the artist's oversight Sara is represented in the foregoing scene, whereas she had been left a little way back along the road until Tobias had announced his marriage. So she appears in the sixth picture, with the dog racing back to show his affection for her, or perhaps to bring her. Meanwhile, in the house Tobias is curing his father's blindness. By the angel's direction, he anoints the eyes with the gall of the fish, which sets up an irritation and causes Tobit to rub them, whereupon the scales peel off from them.

Many years have passed and Tobit makes a feast for Tobias and his sons. Then he instructs Tobias to leave Nineveh, which will surely be destroyed according to the denunciations of the prophet Jonah, and to settle in Media. Finally, his life duly accomplished, the old man dies. These three scenes are collected into the final picture. Raphael is seen flying back to heaven, and the faithful dog rests satisfied with the share he has had in all these happenings.

The several panels, though differing from one another in arrangement, are ingeniously united by the architectural details into a prolonged decoration of remarkably harmonious effect, due in a great measure to the changing combinations of the colors, mauve, rose, slaty blue, pinkish brown and russet green and yellow.

*Height, 10 inches ; width, 11 feet*

#### 125—TAPESTRY PORTRAIT OF A LADY

OF RUSSIAN WORKMANSHIP, MADE IN 1770. The type of face, character of pose and fashion of costume, not to mention the color scheme, are such as are familiar in the portraits of the French artist Nattier. The hair, softly crimped and powdered, is dressed close to the head and surmounted by a little bow of sky-blue ribbon. The ears are adorned with circular ear-



rings and a black lace ruffle encircles the neck and falls low over the bodice.

The latter, square-cut over the bosom with a white lace stomacher that descends in a sharp angle below the waist, is of sky-blue silk, bordered with ribbon which is tufted and quilted into somewhat the shape of nasturtiums. Of the same blue silk are the over-sleeves, panniers and skirt, the latter two being embellished with broad bands of fluted ribbon. The under-sleeves are of white lace, and below the arm and over the shoulders appear glimpses of a brown long-furred cloak. The lady, with somewhat affected gesture, carries a bunch of carnations in her left hand, while the right, extended down over the panner, holds a fan. The background is a warm drab with a pale-yellow column to the right.

The tapestry is signed in the right lower corner, "fait par Rondet Mt A Petersbourg, 1162." The latter figure probably represents the registration number in the factory's books.

*Height, 3 feet 6 inches ; width, 2 feet 10 inches  
(Illustrated)*

#### 126—ITALIAN RENAISSANCE TAPESTRY. THE NATIVITY

SIXTEENTH CENTURY. A simple dramatic unity characterizes the action of the figures and the expression of their faces and hands, though the focus point of interest, the Holy Child, is curiously placed at the bottom of the composition. Here it lies on a white cloth spread over a little cot filled with hay. To right and left of it kneels a child-angel in adoration, the former with his back to us. The plumage of their swallow-like wings is barred with green and yellow. On the right of this trio of figures kneels the Virgin, her left hand holding the cloth on which the Babe lies and her right hand laid upon her bosom. She is clad in a warm grayish-white robe, over which falls in handsome folds a blue mantle, sewn with a damasked design, somewhat resembling fleur-de-lis. Above the Child is the figure of Joseph, leaning forward on a crutch stick. He is bare-headed, with loose brown hair and beard, and his full-sleeved tunic is of creamy amber hue in the high lights, but crimson in the hollow of the folds.

Behind the Virgin appears an ox, at the back of which stands a young shepherd with a spear, beside the brick shaft, ivy-covered, which supports the roof of the stable. In the near distance, on the right, is a glimpse of wooded landscape, where a couple of shepherds in crimson drapery stand listening to the strains of two angels that hover overhead, singing from a scroll.



NO. 126. ITALIAN RENAISSANCE TAPESTRY. THE NATIVITY.



NO. 127. GOTHIC TAPESTRY, SIXTEENTH CENTURY. PIETÀ.

On the left of the main group the landscape spreads more spaciouly. There are willow trees and water in the middle distance whence the ground rises to a knoll, covered with trees and high-gabled houses, while further back to the right the ground ascends to the walls and gates of Bethlehem.

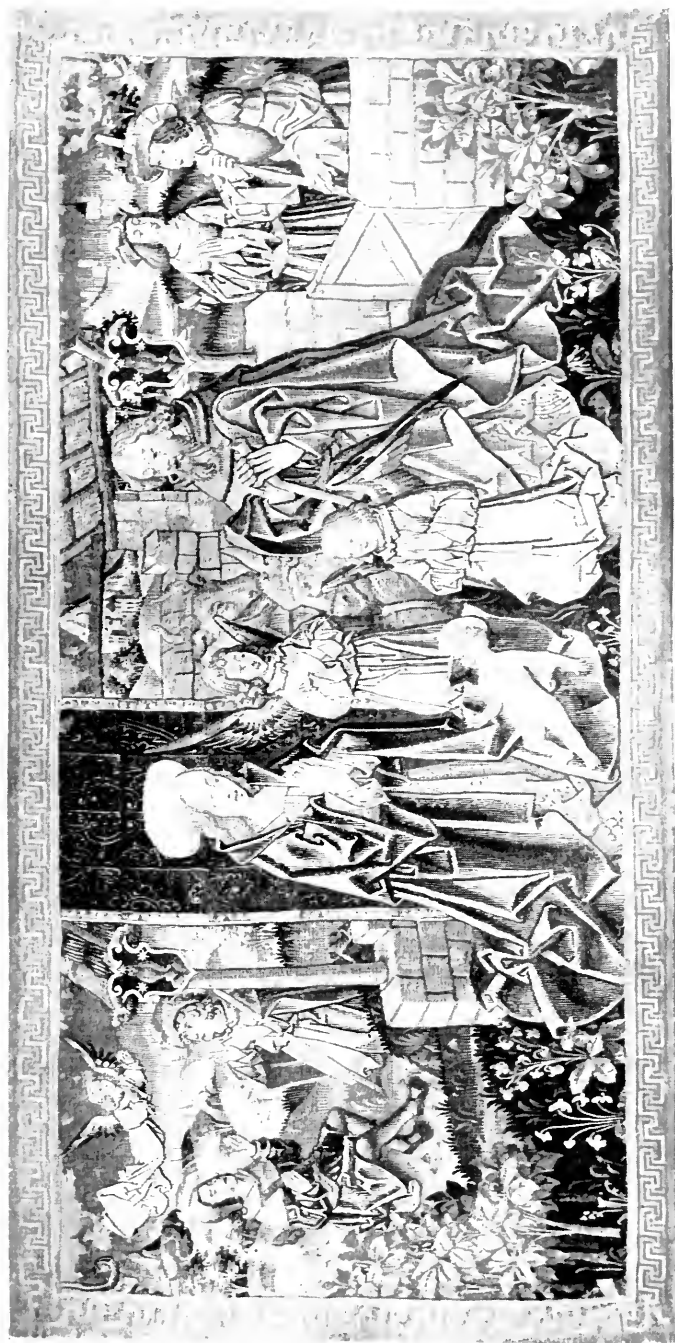
Floating among the trees on the left is a yellow ring that at first appears like a nimbus, but seems to be an accident of restoration.

*Height, 4 feet; width, 3 feet 2 inches*

## 127—FLEMISH TAPESTRY

GOthic. SIXTEENTH CENTURY. A PIETÁ SURROUNDED BY FIGURES. This elaborate subject, woven in gold, silk and wool, represents the group at the foot of the Cross, where the body of Christ has been lowered into the arms of His mother, and is about to be prepared for burial by the holy women and the faithful Joseph of Arimathea. The figures are ranged with Gothic formality, those in the front plane being seen in full, while only the shoulders and heads appear in the second plane, and the third tier consists solely of heads. The colors are particularly beautiful in their harmony of faded splendor.

The emaciated body of Christ, with the stigmata on the hands, feet and breast, is supported in the arms of the Virgin, whose robe is of crimson with gold damask, while a blue cloak, threaded with gold, falls from her waist and lies in rich folds upon the ground. To the right of her kneels Mary, the wife of Cleophas, who with one hand smooths her sister's brow and with the other helps to support the Saviour's body. She wears a mantle of beautiful old crimson over a blue robe that has a damasked design of darker blue and gold. Behind her, in a gown of delicately faded rose with rich tones of madder red in the folds, the whole interwoven with gold and studded round the sleeves and the border of the skirt with clusters of pearls and lapis lazuli, kneels the Magdalene, raising the lid from the pot of spikenard. On the left of the Virgin is another woman, whose costume consists of a red head-dress, with trailing veil of the same color, and a black robe decorated with gold arabesques, over which hang from the shoulders, back and front, rose damask panels, that are caught together at the hip with a jewel.



NO. 128. GERMAN GOTHIC RENAISSANCE TAPESTRY. ADORATION OF THE SHEPHERDS.

Behind her knees, with bowed head and clasped hands, a gray-haired man whose reverent mien suggests that he is Joseph of Arimathea. He is attended by a man in a blue tunic, with cuffs and lapels of old rose. In marked contrast with the dignity of these persons is the almost comic ugliness of a man in the second plane on the right, whose head is covered with a red turban. He holds three nails, and may represent one of the Pharisees gloating over the death of Christ. Equally unsympathetic, exhibiting curiosity or indifference, are several of the faces that peer forward from the back of the group. Beyond them is the blue sky, interrupted in the center by a section of the Cross, while to the left and right are open spaces of landscape, showing on one side a distant view of Jerusalem, and on the other a man, apparently in a boat. From the point where he is seen, a path edged at intervals with stones winds toward the foreground, which, being Golgotha, "the place of a skull," is strewn with fragments of bones.

The border, enclosed within green bands, is composed of a scrollwork of leaves, roses and pansies, involving the hues of green, gold, crimson and pale violet. Outside the border is an edging of black.

*Height, 3 feet 4 inches; length, 6 feet 9 inches*

#### 128—GERMAN TAPESTRY

GOthic RENAISSANCE. SIXTEENTH CENTURY. ADORATION OF THE SHEPHERDS. The cartouches attached to the posts of the stable suggest that this tapestry was a votive gift to some church or convent by a donor whose identity would be preserved in the armorial bearings—three stars and an owl, standing on clouds, upon an azure field. In the center of the composition is the Holy Child, lying naked upon a part of the Virgin's mantle. This is of a grayish fabric, deep blue in the shadows, and falls from her shoulders in voluminous masses, the folds of which are characteristically Gothic in the intricacy and angularity of their arrangement. Clad as well in a robe of grayish-amber color, decorated with red arabesques, she kneels with hands upraised in prayer, looking down on her Child. Behind her hangs a crimson dossal, pieced together of rectangular parts, diapered in yellow. Balancing her figure is that of Joseph, who kneels upon the right of the Child, with hands folded upon the crutch of his staff.

He wears a tunic of pinkish gray that deepens to a brickly rose in the shadows, and an undergarment of yellow with blue cuffs. In front of him kneels a little fair-haired angel, with pointed blue and white wings, while behind the Infant stands another angel with coppery golden locks. At his back appear the heads of the ox and the ass, while beyond the open side of the stable stretches a vista of hill surmounted by a red-brick building.

On the right of the main group, where a low door in the wall gives entrance to the stable, are standing two shepherds, one in red and yellow, leaning on his crook, the other in gray and blue tunic and red cap, lifting up his hands in prayer. Beyond them extends a landscape up to the walls of Bethlehem. On the left of the composition two other shepherds are seen among their sheep. They have heard the singing of an angel that floats above them with long trailing drapery, and the one ceases playing on his pipe, while his companion kneels, both raising their hands in attitudes of rapt devotion. The meadow recedes toward a hilly country, dotted with buildings. In the left corner of the foreground is a little tree of roses, reminder of the "Rose of Sharon" (Song of Solomon ii, 1), while in the opposite corner is another tree that may be an apple, suggested by another text in the same chapter: "As the apple tree among the trees of the wood, so is my beloved among the sons." Between these are growing narcissus, columbine and daisies.

The border is formed of two Greek frets of two tones of pale yellow, the deeper one imposed upon the lighter, on a ground of crushed strawberry. Edged with a pale-greenish blue, it provides a very choicely reserved frame to a composition that is distinguished throughout by the gravity of its low-toned harmonies of color.

*Height, 3 feet 6 inches; width, 7 feet*

#### 129—FLEMISH TAPESTRY

SIXTEENTH CENTURY. THE MEETING OF ISAAC AND REBECCA. The episode here represented may be found described in Genesis xxiv. Abraham's servant has returned from his mission to Mesopotamia to secure a wife for Isaac, bringing with him Rebecca and her maid. Isaac, as "he meditated in the fields," has seen afar off the cavalcade of camels approaching and has come to meet it.

NO. 129. FLEMISH, SIXTEENTH-CENTURY TAPESTRY. ISAAC AND REBECCA.





Rebecca has "lighted off the camel," and is now seen accepting Isaac's salutation, while the servant, his mission safely accomplished, is holding up his hand with a gesture of benediction. In all the figures except that of the servant the Renaissance influence is clearly perceptible. Isaac is clad in a cuirass and the short, tight-fitting trousers and boots of a Roman soldier. Over this blue suit is a brownish-amber drapery that falls from the left arm and across the back. He is standing with his back to us, turning his head toward Rebecca, as he grasps her hand. She wears a head-dress of red and yellow stuff, Oriental in suggestion, but the rest of her costume is rather classic in design, consisting of a pinkish-gray skirt, over which is a pale-yellow tunic, bordered with a conventional design. It is gathered in at the waist with a band that also holds in place a rich blue cloak. Her maid wears a clinging robe of pinkish-white color, her head being veiled with a yellow drapery that descends over her left shoulder and is held up by her hand. The servant's costume comprises an Oriental head-dress of folded linen and a crimson robe with a handsome damasked design in yellow, that suggests one of the sumptuous fabrics of the Flemish looms.

Behind the group is a beautiful landscape, with glimpses of a river and a background of bold hills, whose slopes are intersected with rows of trees, while buildings crown their summits. A short distance back at the left appears a group of servants and camels, one of the latter, from which Rebecca has alighted, being still on its knees. The foreground is sprinkled with small plants and vines, closed in on the right by an ivy-clad tree trunk. The details of tawny green and yellow against the paler yellow of the grass, the drab in the middle distance and the deep blue of the trees on the hills, combine with the richer but still subdued hues of the principal group to form a color harmony that has been graciously mellowed by time.

The border is formed of a delicate interlace of vines and flowers, pale yellow on a dull-red ground, with touches of white and blue in the rosettes, while surrounding it is an outer edge of old indigo blue.

*Height, 3 feet 8 inches; width, 5 feet 7 inches*



NO. 130. GERMAN GOTHIC TAPESTRY. A KING ON HIS THRONE.

EARLY GOTHIC RENAISSANCE. A KING ON HIS THRONE. Can this be intended to represent the abdication of Charles V. in 1556, when he handed over the imperial crown to his brother Ferdinand? The king is seated on a throne, clad in a loose blue robe, with a jeweled chain hanging round his neck. While he raises one hand, he extends the other to a man who stands before him with arm extended in salute. But for the helmet, which rests upon the ground, his figure is clad *cap-a-pie* in Græco-Roman armor—shoulder pieces, cuirass, short bluish-green undershirt and greaves, the metal being decorated with rudely hammered arabesques. He wears a sword at his left thigh, and carries in his right hand a *martel-de-fer*, or horse-man's hammer. Behind him stands a man-at-arms, dressed in crimson hose slashed on the thighs, a blue shirt and a double necklace of red beads, and a blue full-sleeved short doublet. At his back appear the head and chest of a man dressed in brown. Two other figures complete the group. Upon the balustrade of the throne, over which a crimson drapery hangs, leans a man in a flat flapping cap and high ruff, such as may be seen in Holbein's portraits, while seated beside the king is a bald-headed man, clad apparently in ecclesiastical vestments, carrying upon his shoulder a jeweled sword. The canopy of the throne, composed of a Persian carpet, is suspended from two columns—a short one that surmounts the balustrade and a taller one that rises directly from the pavement. They are of porphyry, with rudely carved capitals and shafts that swell out into a bulb shape, where they join the bases. Byzantine influence is shown in their design, as also in the interlaced border of the king's robe, while the Classic influence of the Renaissance appears in the armor. The figures, however, in their character and naturalness are thoroughly German.

The border is broad and exceptionally fine, having a ground of bluish black, on which, in hues of green and blue and rose, is an elaborate pattern of leaves, tendrils and bunches of grapes, interspersed with floral arrangements of roses and pansies and daisies. It is interrupted at the bottom by a panel, flanked at each end by a circular medallion, decorated with a bird on a bough. Among the grapes in the top border occurs what seems to be a coiled snake.

*Height, 5 feet 2 inches; width, 6 feet 1 inch*

EARLY SIXTEENTH CENTURY. THE CRUCIFIXION. While time has obliterated some of the details of this composition, it has mellowed the colors. The singularly beautiful quality of the drab-gray flesh tones, the faded rose and yellow of the costumes, with occasional flashes of crimson and an extraordinarily impressive deep blue not only in the armor and draperies, but also in the details of the landscape background, unite in a harmony as subtle as it is impressive. The composition for an instant recalls "The Crucifixion" by Rubens, in the Antwerp Museum, for the episode depicted in each case is the piercing of Christ's side, and here, as in the other picture, He is shown between the two thieves, the three bodies hanging high above a group of horsemen and people on foot. But this composition is loaded with more figures, and they rise one above the other with a formality of arrangement that shows the designer to have been still subject to the Gothic influence.

On the left a horse is seen in back view and his rider has turned in the saddle to drive his spear into (as in Rubens's picture) the *right* side of the Saviour. Meanwhile the spear is also grasped by another mounted soldier who faces us. Balancing this group, appear on the opposite side of the central cross, two long-bearded horsemen, chief priests or Pharisees. Behind these groups are visible the heads of Roman soldiers, who carry forks and other instruments of torture on long sticks, which form a hedge between the bodies. The latter are well drawn; the Saviour's hanging in complete composure beneath the inscription "I. N. R. I." (*Iesus Nazarennus, Rex Iudeorum*). The arms of the repentant thief are drawn over the top of his cross, though otherwise the attitude of his body expresses submission, while that of the other malefactor is twisted in rebellion. Behind these impressive forms, which rise almost to the full height of the pictures, are glimpses of landscape; on the right, open country, with a bridge and large house, stretching to curiously steep hills; on the left, a pathway up a rocky incline to what probably represents Jerusalem.

Across the foot of the composition extend a series of personages in the front and second planes. On the extreme left are two squat figures, the familiar boors of Flemish pictures, one of which carries a bucket of water and a sponge upon a spear.



NO. 131. FLEMISH SIXTEENTH-CENTURY TAPESTRY. THE CRUCIFIXION.

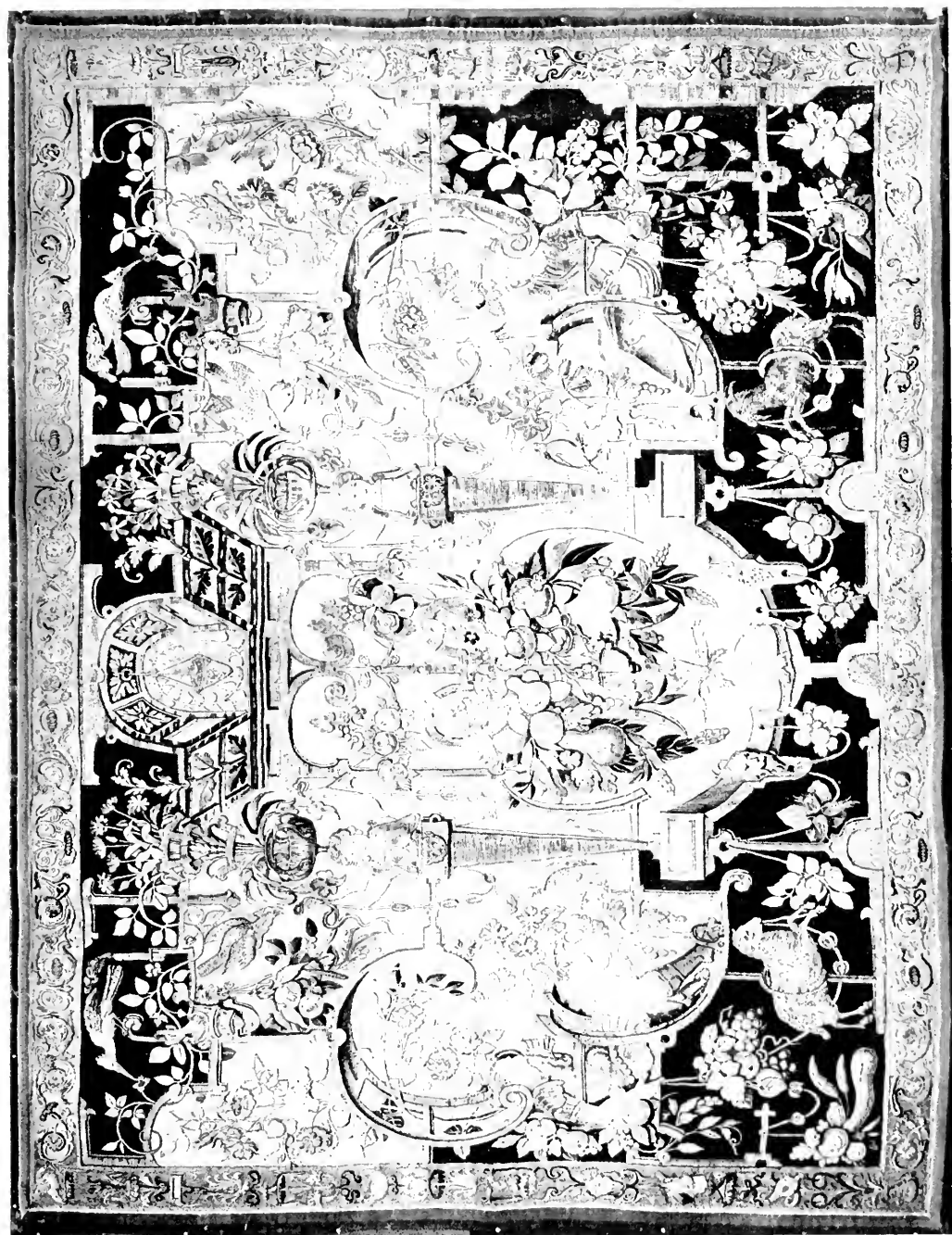
Near him kneels one of the Marys, clad in a white and blue robe and a rose-colored mantle that spreads over the ground in voluminous folds. In the center of the foreground kneels the Virgin, her hands extended down, her face raised in anguish. A blue mantle covers her head and shoulders and flows to the ground; her robe is of creamy rose, damasked with a fawn-colored pattern. Behind her kneels the Magdalene, embracing the Cross, her fair hair descending below a dove-gray veil on to the creamy surface of her gown, a beautiful figure that once more recalls the Magdalene of Rubens. To the left of the Virgin are two other women on their knees, in rose-colored costumes, directing their hands and eyes to the Cross, while behind them stands a man. He is taller than the boors but of rude shape, though the expression of his face is full of grief. He is probably Peter, for near him is the cock whose crow followed upon that apostle's denial of his Master.

*Height, 7 feet 10 inches; width, 5 feet 7 inches*

#### 132-133—A PAIR OF TAPESTRY GROTESQUES

ITALIAN. SIXTEENTH CENTURY. These grotesques are said to have been made for the bed of Margaret of Parma, daughter of Charles V. She was first married in 1536, at the age of fourteen, to Alessandro de Medici, Duke of Florence, who was assassinated in the following year. Later she married Ottavio Farnese, Duke of Parma and Piacenza. From 1559 to 1567 she was Regent of the Netherlands on behalf of Philip II., who removed her because of the outbreak of the revolt of the Dutch provinces.

These tapestries once belonged to the Spitzer Collection and later formed part of that of Baron Nathaniel de Rothschild. One of them is illustrated in Eugene Muntz's "La Tapisserie," fifth edition, page 222. They are woven in silk and gold. Their borders are alike, consisting of a French-gray ground, shading off in parts to blue, on which is arranged a series of arabesques that include trophies of musical instruments, arms, ox skulls, and, at the top corners, swans. The main compositions also correspond in general design and color.



NO. 132. ONE OF A PAIR OF TAPESTRY GROTESQUES, SIXTEENTH CENTURY.

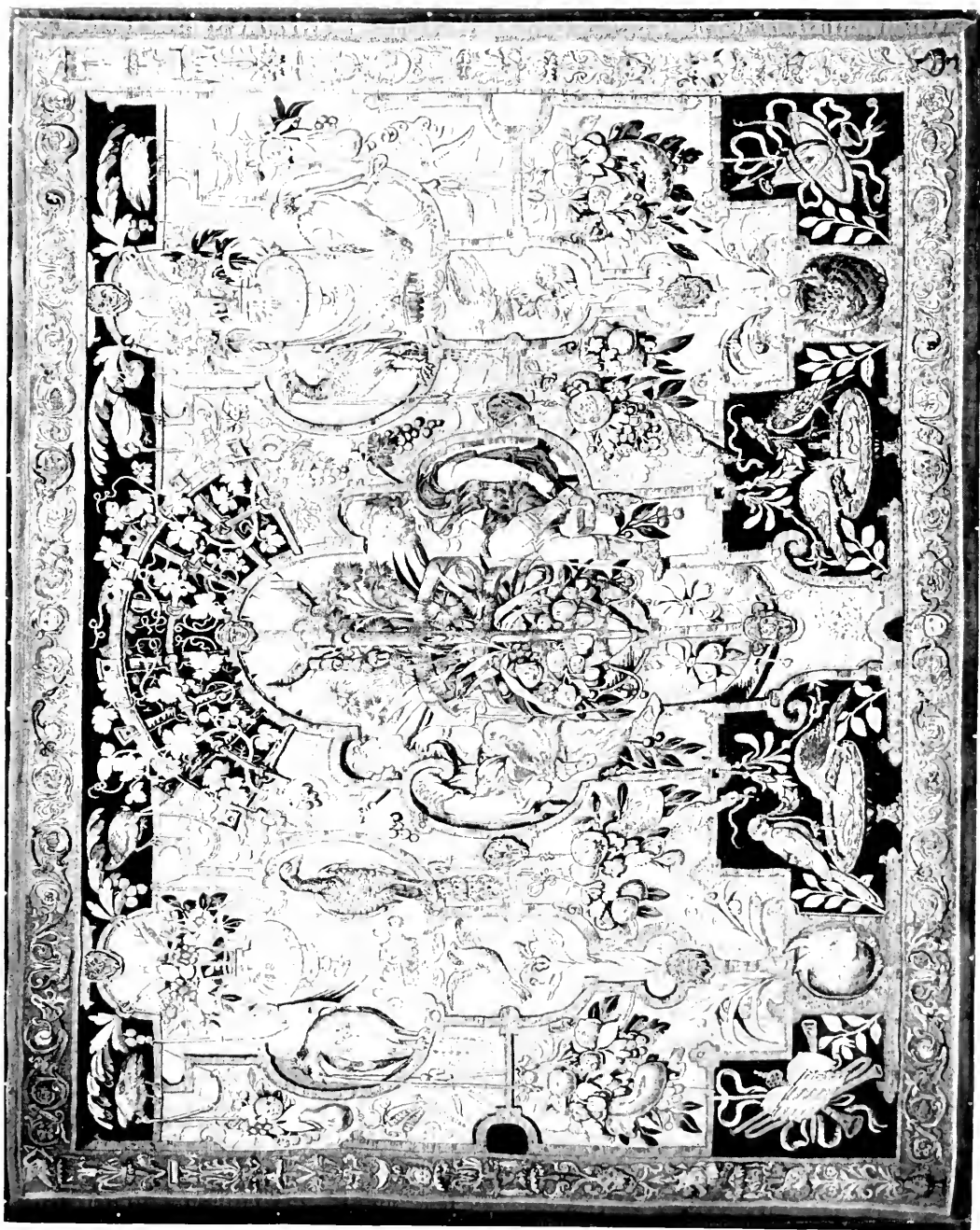
In both, the field is a dull carnation on which is projected a fanciful structure of gold strapwork, in ingenious perspective, that encloses certain spaces of a pinkish butter color and shows open spaces of pale gray. They vary, however, in the design of the structure and the choice of details.

In the center of No. 132, under a light canopy, hangs a trophy of figs, pomegranates and grapes, in hues of pale yellow and green and dark blue. On each side is a Hermes, surmounted by a woman's head and bust. Her hands hold garlands, one of which drops to the bottom of the trophy, while the other rises to the upper framework, where a bird receives the ribbon in its beak. Near it is fixed a flaming candle. From the bird the ribbon again drops, this time supporting a canopied chair, in which a figure is seated, from whose hand the ribbon descends in a loop to the bottom, where it is caught up in a series of loops, suspended by various devices, among them being a gamboling goat and sheep. The right-hand figure is that of a girl, holding a cornstalk; the left, a man in Roman armor, holding, instead of arms, a bulrush. Presumably these two typify peace and prosperity by land and sea.

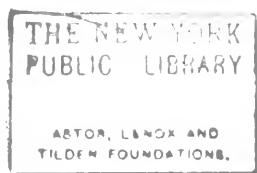
In No. 133, beneath a trelliswork entwined with vines and grapes, is suspended a sort of crate-basket, profusely filled with cherries, plums and pears, crowned with a bunch of pink and white carnations. It is flanked, as is the central feature of the other tapestry, by two seated figures. Costumed respectively as a shepherd and shepherdess, they gaze into the air with a sentimental expression. Behind them is a kind of hanging cage with birds from whose beaks are suspended bunches of figs, pears, grapes and plums, while a third bird hovers between them. Those on the right are a grouse, peacock and lark; and on the left, a pheasant, flamingo and dove. Ranged along the foot of the decoration, beginning at the left, are a trophy of panpipes and pipes; a rabbit in a circle; two birds perched on a fountain, one of them a macaw; a butterfly; a vase with two birds; a cat in a circle; and a trophy of a ewer and a basin.

*Height, 5 feet 3 inches; width, 7 feet 1 inch*





NO. 133. ONE OF A PAIR OF TAPESTRY GROTESQUES, SIXTEENTH CENTURY.



## OLD MUSICAL INSTRUMENTS

### 132—TWO DRUMS

Pair Italian military drums. Seventeenth century. Painted sides decorated with coats of arms; heads made from illuminated church missals.

*Height, 26 inches; diameter, 12½ inches*

### 133—MANDOLIN

Body of delicate shape, inlaid with tortoise shell, ivory and mother of pearl. Made by Andra Guainicin. 1705.

### 134—LUTE

Early eighteenth-century Italian lute. "The Rose" of carved paper; very deep. Made in four sections; inlaid body.

*Length, 33 inches*

### 135—LUTE

Italian lute. Satinwood body, ebony stem; retains original cord. Label date, 1777, inside.

*Length, 36 inches*

### 136—CHITARRA BATTENTE

Italian. Early eighteenth century. Very deep body, inlaid with tortoise shell and mother of pearl; 14 keys.

*Length, 37 inches*

### 137—LUTE

Italian. Eighteenth century. Oval body, inlaid with ivory; long stem with swell head; retains original cord.

*Length, 34 inches*

### 138—LUTE

Italian. Seventeenth century. Large pear-shaped body. Made of alternate narrow strips of light and dark wood; elaborate carved flat rose. Label inside, dated Rome, 1613.

*Length, 33 inches*

### 139—GUITAR

Italian. Eighteenth century. Body and stem inlaid with tortoise shell and mother of pearl; 13 keys. Label reads, Gio Barrissa, facit. An. 1791. Napoli.

*Length, 35 inches*

140—LYRE

Italian. Early eighteenth century. Large, wide body; two sound holes; uprights carved and gilded.

*Height, 35 inches*

141—MANDOLIN

Italian. Eighteenth century. Fluted body, inlaid with tortoise shell and mother of pearl. Label reads, Joseph Filanositius, Neap. Anno. 1783.

142—MANDOLIN

Italian. Eighteenth century. Fluted body, inlaid with tortoise shell and mother of pearl. Dated Neapoli, 1777.

143—CHITARRONE

Italian. Eighteenth century. Large pear-shaped body, flat back, long stem; 16 keys.

*Length, 44 inches*

144—CHITARRONE

French. Eighteenth century. Large, irregular-shaped body, with finger board extending down at side. 16 keys. Made by Renault, Paris.

*Length, 44 inches*

145—LYRE

Italian. Seventeenth century. Large body. Two sound holes with inlaid "roses." Uprights elaborated, carved and gilded.

*Height, 36 inches*

146—GUITAR

Italian. Eighteenth century. Long, thin body, elaborately inlaid with mother of pearl, ivory and ebony.

*Length, 35 inches*

147—GUITAR

Italian. Early eighteenth century. Body of alternate bands of wood and thin strips of ivory; front and stem elaborately inlaid with engraved ivory, pearl shell and ebony. Curious green cord and tassel.

*Length, 36 inches*

148—MANDOLIN

Italian. Eighteenth century. Very deep fluted body, inlaid with tortoise shell and mother of pearl. Antonius Vinaccia, facit. An. 1792. Napoli.

149—LYRE GUITAR

Antique Greek form. Long body and slender horns, united by metal rod; ebony finger board. Italian. Eighteenth century.

*Length, 30½ inches*

150—HARP LYRE

Italian. Seventeenth century. Combination of lyre body with harp frame. Decorated in gold with musical instruments, scrolls and other designs. Post and head of harp carved and gilded. "The Rose," a carved and gilded sunburst, stands on gilt base.

*Height, 35 inches*

151—MANDOLIN

Small body, of engraved ivory and ebony strips; finger board of ivory, engraved with children playing on musical instruments. The rose is flat, inlaid with mother of pearl. Italian. Early eighteenth century.

152—GUITAR

Italian. Eighteenth century. Long, slim body, elaborately inlaid with ivory and mother of pearl; frets of finger board extend on body. Label, "Pitano Donati Filins facit, Neap. 1780."

*Length, 37 inches*

153—CHITARRONE

Italian. Eighteenth century. Large, pear-shaped body, of alternate narrow bands of wood and thin ivory; hollow finger board, 24 keys; stem terminates in a gilded cherub head.

*Length, 50 inches*

154—CORNEMUSE

The bag covered with green velvet, decorated with silver tinsel and fringe. Ivory drones and mouthpiece. French. Eighteenth century.

155—CORNEMUSE

The bag covered with brocade velvet; carved ivory mouthpiece. Lacks the drones. French. Eighteenth century.

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